

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.
[Registered for Transmission Abroad.]

VOL. 46—No. 37.

SATURDAY, SEPTEMBER 12, 1868.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE. SATURDAY CONCERTS AND AFTERNOON PROMENADES. 1868-9.

THE THIRTEENTH SERIES of these CONCERTS will commence on SATURDAY, 2ND OF OCTOBER.

CONDUCTOR - - - - MR. MANNS.

There will be Twenty-six Concerts in all—twelve before and fourteen after Christmas—the Thirteenth Concert being on January 16th, and the last of the Series on the 17th of April. The Concerts will commence each day at Three o'clock. The Subscription for Travellers to Reserved Stalls for the Twenty-six Concerts is fixed at 50s., at Two Guineas each 5s. all.

The number and proportions of the Band will remain as they were last season, and the strength of the Chorus will be maintained at three hundred voices.

The major part of the programmes will consist, as before, of the well-known orchestral and choral works of the acknowledged and favourite masters. At the same time, the introduction of novelties, which has been one of the distinguishing features of these Concerts, will not be neglected. Each musical programme will contain one work new to the Crystal Palace audience—the composition of a living writer, or of a departed master, which, from some cause or other, is not yet known to the public.

Besides its use in supporting the Choral Works, the Organ erected at the close of last Season by Mr. J. W. Walker will afford an opportunity for occasionally introducing Solos on that instrument by the most distinguished players of the day.

Amongst the novelties which it is proposed to bring forward the following may be mentioned:—

- "The Woman of Samaria," by Dr. Sterndale Bennett.
- The Vintagers' Chorus (first time of performance), and Ave Maria, from "Loreley"—Mendelssohn.
- Symphony in C, No. 6, M.S.—Schubert. (From the Vienna treasures; never before performed entire.)
- Two Duets for Clarinet and Corno di bassetto—Mendelssohn.
- March, *Meisterling*—Wagner.
- Ode to St. Cecilia—Handel.
- Tu es Petrus, for Chorus and full Orchestra—Mendelssohn. (First time of performance.)
- The Music of "The Conspirators" (*Die Verschworenen*)—an Operetta by Schubert; The Song of Miriam (*Miriam's Siegesgesang*); with other vocal works by the same master.
- The Song of the Bell—Romberg.
- The Mount of Olives; and the Music to the Ballet of "Prometheus"—Beethoven.
- Adagio and Scherzo, for Orchestra—Rubinstein.
- Symphony in E flat, No. 3; and Overture to "Herrmann and Dorothea"—Schumann.
- The Violin Concerto of Herr Max Bruch—violin, Mr. Joachim; and
- A new Symphony in D, composed expressly for these Concerts by Mr. Arthur S. Sullivan.

Amongst a large number of more known compositions, it is intended to repeat the following:—

- The Choral Symphony, and the "Egmont" Music—Beethoven.
- "Paradise and the Peal," in an abridged form—Schumann.
- The "Tempest" Music—Sullivan.
- The Reformation symphony (Mendelssohn), etc. etc.

Madame Arabella Goddard, Madame Schumann, Mr. Charles Hallé, Mr. Joachim, and other great Solo Performers, will from time to time appear; and the most eminent singing vocalists will be engaged for the Vocal Department of the Concerts.

Every effort will be made to render the Afternoon Promenades agreeable to visitors by the exhibition of novelties and objects of interest in Art and Manufacture as they may arise.

By Order,

CRYSTAL PALACE, September 1st, 1868.

G. GROVE, Secretary.

MR. BRINLEY RICHARDS'S PIANOFORTE RECITALS.

THE CAT'S FUGUE (by Scarlatti); Weber's Polonaise;

"La Santa Madre" (Carl Lini); Studies, Chopin, Henselt, and Mendelssohn; "Sketches" Sterndale Bennett; "Day Dreams" (Arthur S. Sullivan); Caprice, F minor, and "The Vision" (Brinley Richards).

RANDEGGER'S Trio, "THE MARINERS" ("I Naviganti") will be sung by Miss EDITH WYNNE, Mr. LEWIS THOMAS, and Mr. W. H. CUMMINGS, on Monday, Sept. 14th, at Llanelli; Tuesday, 15th, Tenby; Wednesday, 16th, Haverford West; and Thursday, 17th, Aberystwyth.

FAIRY PALACE CONCERTS. AGRICULTURAL HALL, ISLINGTON.

PROSPECTUS, SEASON 1868.

To commence WEDNESDAY EVENING, Sept. 16th.

MR. CHARLES GOFFRIE has the honour to announce that in consequence of the unprecedented success that attended the Concerts given last year at this Magnificent Hall, he has arranged to give a Series of similar Entertainments.

The Hall, since last season, has been much altered and improved, rendering it more suitable for musical purposes. Newly painted by the Company; the present decorations for the Orchestra and Royal Boxes are designed and executed by that well-known decorator, LOUIS HOWITZ, of Southampton Street, Covent Garden.

The parterre of the Hall has been laid out in the form of a BEAUTIFUL GARDEN, in which every description of TROPICAL AND EXOTIC PLANTS will be found growing in the midst of immense parterres and lawns of the choicest ENGLISH FLORA, all supplied and arranged by Mr. WILLIAMS, Victoria Nursery, Upper Holloway. Splendid Fountains have been erected, and tastefully illuminated. The *tout ensemble* will present altogether the most charming and effective coup d'œil ever attempted at a *Salle de Concert*.

The Concerts will be on a grand scale, including

EIGHT PERFORMANCES OF ORATORIOS,

Comprising MESSIAH, ELIJAH, JUDAS MACCABEUS, CREATION, ELI, STANLEY MATER, ST. CECILIA, &c.

During the Season,

Six Grand Instrumental Popular Orchestral Concerts

Will be given on MONDAY EVENINGS. The Programmes on these occasions will include the most celebrated Overtures, Symphonies, Concertos, etc., by Beethoven, Mozart, Haydn, Mendelssohn, etc., interspersed with Vocal Music of the highest character, sustained by the most eminent available Vocalists in England and the Continent.

Mr. GOFFRIE has also much pleasure in stating that the distinguished Artist,

MR. SIMS REEVES,

Will sing at a certain number of Concerts.

MDLLE. LIEBHART,

The now most Popular Ballad Singer, will appear Every Evening.

SIGNORA SOFIA SCALCHI, Prima Contralto assoluta del Teatro Comunale di Bologna, will make her First Appearance in England at these Concerts.

MR. J. WEHLI,

The renowned Pianist.

MR. LEVY,

The celebrated Performer on the Cornet à Pistons, has been engaged for the whole Season.

THE ORCHESTRA will comprise members of the Royal Italian Opera, Her Majesty's Theatre, and the Philharmonic Societies, including Messrs. Carrodus, Doyne, G. Collins, Pague, J. Howell, Had-liff, Harret, Maycock, J. Winter-tom, Cr. zler, C. Harter, T. Harter, Webster, Phossey, J. Hughes, J. W. Horton, etc., etc.

THE MILITARY BANDS will be under the direction of Mr. FRED. GODFREY. (Coldstream Guards, by kind permission of the Colonel.)

Conductors—MR. BENEDICT and MR. CHARLES GOFFRIE.

Musical Librarian—Mr. J. W. HORTON.

Orchestral Superintendent—MR. W. F. REED.

The Refreshment Department under the Management of Messrs. Spiers & Pond.

Doors open at Seven, commence at Eight.

Admission, 1s.; Reserved Seats, 2s. 6d.; Orchestra Stalls (Numbered and Reserved), 5s.; Season Tickets, One Guinea. To be obtained at the Hall; Messrs. Keith & Prowse, Cheapside; and at Mr. Austin's Ticket Office, St. James's Hall, Piccadilly.

ROYAL ACADEMY OF MUSIC.—Instituted in 18.2.

Incorporated by Royal Charter.—The WINTER SESSION will commence on MONDAY, the 21st SEPTEMBER NEXT.

Candidates for Admission as Students must attend at the Institution for Examination at Two o'clock on Saturday, 19th September.

WILLIAM STERNDALE BENNETT, Principal,

ROYAL ACADEMY OF MUSIC,
4, Tenterden Street, Hanover Square.

CRYSTAL PALACE.—AS BEAUTIFUL AS EVER.
—THE PALACE OF THE PEOPLE'S PLEASURES.—The Rosary and Terrace Flower Beds now in perfection.

GREAT COMBINATION OF ATTRACTIONS IN COMING WEEK.

TUESDAY.—Mr. NELSON LEE'S BENEFIT.—Farce by Company of Adelphi Theatre.—Comical Concert with Vance, Fred French, &c.—Niblio and other Acrobats.—Balloon Ascent, &c.—No end of amusements.

WEDNESDAY.—GREAT CHORAL GATHERING OF CERTIFICATED TONIC SOL-FAISTS.—A piece of Music, specially composed by Henry Smart, as a sight-singing test, &c. The Great Orchestra will be filled by 4,500 proficient singers.

Monday to Friday, One Shilling; Saturday, Half-a-crown; Guinea Season Tickets free. Present issue dates twelve months from 1st September.

Fine Arts and Industrial Courts.—Picture Galleries.—Hundreds of thousands of Flowers in Beds and Marble Vases, now in perfection.—Theodore's favourite horse, "Hammel," and Abyssinian Relics.—Pulley's Circus.—The New Monkey and Chimpanzee House now open.

NOTE.—No increase in price of Railway Tickets including Admission.

TONIC SOL-FA ASSOCIATION,

Established 1853 for the Promotion of Vocal Music in Schools, Homes, & Congregations,
10, JEWIN STREET, E.C.

THE ANNUAL CONCERT

By Certificated Tonic Sol-fa Singers will be given at the

CRYSTAL PALACE,

ON

WEDNESDAY, SEPTEMBER 16th, 1868,

At Three o'clock.

The Choir will consist of Certificated Singers only, and will number about
4,500 VOICES.

Conductors—Mr. JOHN SARLL and Mr. JOSEPH PROUDMAN.
Organist—Mr. JAMES COWARD.

PART I.

SEMI-CHOIRS and CHOIRS—National Anthem
HYMN—"Come ye thankful people," From *Hymns Ancient and Modern*.
CHOIRS—"When his loud voice," from *Jephtha* *Handel*
ANTHEM—"Out of the deep" *Mozart*
CHOIRS—"To Thee, great Lord" (Prayer from *Moses in Egypt*) *Rossini*
CHOIRS—"O come, let us worship" *Mendelssohn*
NATIVITY HYMN—Bethlehem *Gounod*
SOLO and CHOIRS—"Blessed for ever," From *Last Judgment* *Spohr*
PART SONG—The Little Church *Becker*
CHOIRS—Gloria (from *First Mass*) *Haydn*

PART II.

GLEE—"Breathe soft, ye winds" *Webbe*
PART SONG—"O Switzerland" *F. Abt*
PART SONG—Remembrance *Mendelssohn*
CHOIRS—Echo Chorus *Anon.*
PART SONG—"The Comrades' Song of Hope" *A. Adam*
MADRIGAL—"In going to my lonesome bed" *Edwardes*
CHOIRS—Harvest Home *G. A. Macfarren*
PART SONG—"Blue Bells of Scotland" Arranged by *Neithardt*.
SOLO and CHOIRS—"Now tramp o'er moss and fell" *Bishop*
LAUGHING CHOIRS—"Come now, our hearts are light" *F. L. Robertshaw*.

Between the Parts a New Sacred Part Song, composed by HENRY SMART, not previously sung by the Choir, will be sung as a

SIGHT-SINGING TEST.

Tickets, One Shilling each; or including Rail there and back, One Shilling and Sixpence. May be had of Keith, Prowse & Co.; Mead & Powell; Novello, Ewer, & Co.; Cook's Excursion Office, 98, Fleet Street, E.C.; Tonic Sol-fa Agency, 43, Paternoster Row, E.C.; Wise, 1, Wellington Street, London Bridge, S.E.; Marlow, Newspaper Office, Hammer-smith Gate (near Kensington Railway Station); Gauge & Son, Pianoforte Warehouse, 12 & 13, Lower Belgrave Place (near Victoria Station); or, by Post, of Mr. J. William Glover, Ranelagh Road, Pimlico, S.W.

* * Friends are requested to purchase Tickets beforehand of the Agents or Teachers.

ROYAL CHALYBEATE SPA ROOMS, HARROGATE.

GRAND CONCERTS,
EVERY EVENING DURING THE SEASON,
From 1st June to October.

THE DIRECTORS have the pleasure of announcing that they have secured the valuable services of

JULIAN ADAMS, Esq., as MUSICAL DIRECTOR.

THE ORCHESTRA

Has been carefully selected, and the VOCAL and INSTRUMENTAL MUSIC of MENDELSSOHN, MOZART, AUBER, VERDI, MEYERBEER, HAYDN, BREITOVEN, GOUNOD, and other Great Masters, will be produced with the efficiency that has long distinguished the Concerts at Harrogate as the most attractive of the kind in England.

Solo Pianist and Orchestral Conductor—JULIAN ADAMS.

SITUATION WANTED.

TO MUSICSELLERS.—The Advertiser seeks a RE-ENGAGEMENT in a MUSIC ESTABLISHMENT. First-Class Reference. Eight Years of the same. "F. H. E.," 79, Charlotte Street, Fitzroy Square, W.

PIANOFORTE TUNER WANTED.—A steady experienced Man, accustomed to Grand Pianofortes, may find a Permanent Situation at J. Muir Wood & Co.'s, Glasgow. Good References necessary.

REMOVAL.

MADAME FLORENCE LANCIA begs to announce that she has REMOVED to No. 67, PORTSDOWN GARDENS, MAIDA HILL, W.

HERR SCHUBERTH (Director of the Schubert Society) begs to announce his return to Town from the Continent, and his REMOVAL to BELLEVUE VILLA, GROSVENOR TERRACE, Falcon Road, Clapham Junction, S.W.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

MISS BESSIE EMMETT (Soprano). All communications respecting engagements with her Pupil, Miss BESSIE EMMETT, to be addressed to Mr. J. TENNELL CALKIN, 12, Oakley Square, N.W.

MISS LUCY FRANKLEIN begs to announce that she is at liberty to make Engagements for Concerts, etc., for a portion of the winter season, in the country and in London. Address: 8, Berners Street, Oxford Street, W.

MISS ROSE HERSEE will sing her popular Ballad, "A DAY TOO LATE," and Andri's new song, "A KISS FOR YOUR THOUGHT," at the Hall-by-the-Sea, Margate, during the month of September.

MISS BERRY-GREENING begs to announce that she may be engaged for Miscellaneous Concerts and Oratorios, in England, Ireland, or Scotland, during the Autumn. Northern Tour in England in December. For terms and opinions of the press, address, care Messrs. CHAPPELL, 50, New Bond Street, London, W.

MISS EDITH WYNNE will sing BENEDICT's popular song, "ROCK ME TO SLEEP," at Lianelly, September 14th; Tenby, 15th; Haverford West, 16th; and Aberdare, 17th. A.B.—The answer composed by BENEDICT to the above celebrated song, "WHY ART THOU SADDENED," is now published, price 4s. London: Duncan Davison & Co., 244, Regent Street.

MIDLE LOUISA VAN NOORDEN begs to announce her return from the Continent, and that she is now forming Engagements (Oratorio and Concert) in the Provinces, Scotland, and Ireland, for the autumn and winter months. All Engagements en route addressed, care of Messrs. METZLER & Co., 37, Great Marlborough Street, W., will meet with prompt attention.

MR. WILBYE COOPER begs that all communications respecting Oratorio and Concert Engagements may be addressed—Adelphi Chambers, 7, John Street, W.C.

MR. CHARLES STANTON (Tenor) is open to Engagements for Oratorios, Concerts, &c. Address—12, Porchester Place, Oxford Square, Hyde Park.

MR. W. H. TILLA (*Primo Tenore*) has just returned from Italy, and is open to Engagements for Opera, Concerts, Oratorios, and Provincial Tours. Address care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

SIGNOR and MADAME MARTORELLI-GARCIA will sing the admired Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at the Assembly Rooms, Margate, this month. For Engagements (Concerts, Oratorios, Operettas), address, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, London.

HERR FORMES will sing his popular songs: "IN SHELTERED VALE," "THE MONKS WERE JOLLY BOYS," and "IN MY CHATEAU OF POMPERNIK," at Liverpool, every evening during his Tour with Mr. Mapleson.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,

WARWICK MANSION.

MADAME CZERNY,
Soprano.

ALL APPLICATIONS RELATING TO
CONCERT ENGAGEMENTS AND LESSONS

TO BE ADDRESSED TO

81, REGENT STREET, W.

To Horace Mayhew, Esq.

Str.—To resume. I must particularly remark, that in reckoning the *sesterces*, the Romans had an art which can be rendered intelligible by observation of rules. If a numeral noun agreed in case, gender, and number, with the word *sestercius*, it denoted precisely as many *sestercii*; as, for example, *decem sestercii* was ten *sestercii*. If a numeral noun of another case was joined with the genitive plural of *sestercius*, it denoted so many thousands, as *decem sestercium* signifies so many thousand *sestercii*. If the adverb numeral was joined, it denoted so many hundred thousand, as *decies sestercium* was ten hundred thousand *sestercii*. If the numeral adverb was put by itself, the signification was not altered, therefore *decies*, *vigesies*, &c., in a sentence, imply as many hundred thousand *sestercii*, or hundred *sestertia*, as if the word *sestercium* was expressed. The *denarius*, which was the chief silver coin used at Rome, received its name because it contained *denos aëris*, ten *asses*. The *as* is often expressed by an *L*. because it was one pound weight; and the *sestercius*, because it was equivalent to two pounds and a half of brass, is frequently denoted by *H. S.* or *L. L. S.* The Roman *libra* contained twelve ounces of silver, and was worth about £3 sterling. The Roman talent was supposed to be equivalent to twenty-four *sestertia*, or nearly £193 sterling.

Your obedient servant,

SIMON HALF.

CONCERTS OF THE YEAR.*

Among the concerts most deserving notice that have marked the past season those of Mr. Leslie are particularly distinguished. "Mr. Henry Leslie's Choir" has for many years been well known; but its founder and director has seriously modified the design which, in 1856, he originally entertained. His first idea was to make the public generally familiar with the madrigals and part-songs of the most renowned English, Italian, and German composers. This was carried out for years in the most satisfactory manner, although Mr. Leslie had exclusively amateurs to deal with, and what made his task the more difficult, amateurs who could never be kept together for any long period. So, while admitting that, in the course of a series of performances, he may have brought his choir to a high degree of efficiency, a number of defaulters in the series following would necessitate the finding of an equal number of untrained aspirants to fill their places. Thus, virtually, Mr. Leslie had to begin his labours anew. At the outset, his "choir" was pronounced, by competent judges, in every way equal to the renowned *Männergesangverein* from Cologne, whose performances, years ago, at the Hanover Square Rooms, are still remembered with satisfaction. But, as time went on, and most probably for the reason we have advanced, this excellence was hardly sustained. Mr. Leslie's recruits were in few instances equal to those who had seceded, and his task in the end became something very much like the punishment of Sisyphus. The stone was rolled up to the top of the hill at the termination of one season, but had rolled down again before the commencement of the next. Mr. Leslie, however, is a man not easily disconcerted; and, what with one shift and what with another, he has contrived to establish and uphold the reputation of his choir. He has now boldly entered the lists with the Philharmonic Society, the New Philharmonic Society, the Sacred Harmonic Society, &c. He gives concerts in the programmes of which the elements of attraction peculiar to each of these societies are combined. Symphonies, cantatas, masses (or selections from masses), concertos for pianoforte or violin, with orchestral accompaniments, &c., come all within his sphere. Whether his scheme is a good one remains to be proved; but no one can justly deny that it is carried out both in a liberal spirit, and with considerable judgment in the selection of materials.

To notice in detail the thirteen or fourteen concerts given by Mr. Leslie during the past season would require a great deal more space than we have at command. Some half of them were orchestral concerts; the rest, allowing for the interpolation of occasional ballads, instrumental solos, &c., were purely choral. By far the most interesting were the orchestral concerts; and this, we are inclined to believe, mainly because the choral programmes, of madrigals, part-songs, &c., were not invariably drawn from the best sources. Living composers in this school, at home and abroad, with very few exceptions, are by no means famous, being chiefly noticeable for more or less weak imitations of the Kückens, Silchers, Beckers, and others who have done their utmost to degrade the once vigorous and manly *Liedertafel* of Germany—that *Liedertafel* which, by his patriotic songs, Weber raised so high, for which poor Schubert composed to little or no purpose, and which Mendelssohn, "last of the Romans," did his best to elevate and purify. Mr. Leslie's first choral concert offered a fair average example of the style of programme which we feel bound to condemn. This included part-songs, by Messrs. J. G. Callcott, R. L. de Pearsall, Joseph Barnby, and Samuel Reay (among others), which are little better than trifling. Then we had Bishop's common-place glee, "The Fisherman's good night," and two of the stalest ballads in existence—"The Thorn," and "Oft in the stilly night." Three part-songs by Mendelssohn; his "First Violet" (hackneyed to death by Mdle. Jetty Treffz at the late M. Jullien's concerts); the most familiar of Haydn's canzonets ("My mother bids me bind my hair"), a genuine English madrigal by John Benet, and some tolerable pianoforte playing, in no way atoned for the indifferent quality of the rest. It is true that on several occasions the programmes of the choral concerts, without accompaniment, contained pieces of the highest

excellence—not only some of the finest specimens of the Italian and English madrigal, but two of Mendelssohn's glorious eight-part psalms ("Judge me, O God," and "Why rage fiercely the heathen?"), the execution of which by Mr. Leslie's choir could hardly be surpassed in vigour, point, and finish. At one concert in particular (not included in the regular series), the selection comprised two "Hymns of Praise," by Mendelssohn; Meyerbeer's somewhat laboured but ingenious "Pater Noster"; a motet, "Exaltabo Te"—an excellent specimen of Palestrina; Mendelssohn's beautiful hymn, "Hear my prayer," for soprano solo and chorus, with organ accompaniment (as originally written); a psalm by Schubert for women's voices; a motet, "O Salutaris," by Auber; and a curious "Ave Maria," by Arcadelt, who, born near the end of the fifteenth century, died in the middle of the sixteenth; besides Mendelssohn's eight-part psalm, "Judge me, O God," and, as if to show the difference between fulness and emptiness, the "Sanctus" from M. Gounod's pretentious Mass for men's voices. But this was an exceptional programme; and the most irreproachable entertainments in the course of the season were unquestionably those in which the orchestra was employed. That Mr. Leslie would be careful to provide an orchestra of the highest efficiency might have been taken for granted. About sixty competent players, the number (according to Schindler) considered by Beethoven all that was necessary for the adequate performance of his immortal symphonies, assisted in these concerts; and, not to enumerate other things, we may state that Mendelssohn's "Reformation Symphony"—a prominent feature of the concert season of 1868—and the same composer's "Italian Symphony," were given (the first twice, the last once), in a manner to reflect as much credit on Mr. Leslie, the conductor, as on those who played under his direction. Hardly less did the orchestra distinguish itself in the music to *A Midsummer Night's Dream*, the sparkling vitality of which seems perennial. But most important of all must be ranked the production of certain works with which Mr. Leslie's audience, and indeed the majority of the London musical public, were wholly unacquainted. A foretaste had been conceded a year earlier in the shape of Mendelssohn's music to the *Antigone* of Sophocles, and the unanimous favour accorded to this doubtless encouraged Mr. Leslie to go further onward in the same direction, and to insert the subjoined paragraph in his prospectus for the season:—

"After the performances of last season of Mendelssohn's *Antigone*, Mr. Leslie announced that he intended to introduce several works of great interest in which orchestral accompaniment would be employed. In the fulfilment of that announcement his present series of concerts are given; and, while endeavouring to maintain the reputation gained during the past seasons by the performance of unaccompanied music, he trusts to supply a want long felt in the metropolis by giving works (or portions of them) which have been heard only at long intervals of time, but many of which are undoubted masterpieces."

How well the promise contained in this announcement was carried out may be understood when it is added that the noble music to *Edipus in Colonus*, some few curtailments (we cannot but think undesirable) allowed for, absorbed an entire part of the first grand orchestral concert. (*Edipus*, like *Antigone* and *Athaliah*, as is well known, was composed by Mendelssohn at the instigation of the late King of Prussia, who was also very desirous that the illustrious musician, whom he had attempted in vain to attach exclusively to his Court, should write music for a condensed version of the great trilogy of *Æschylus*—*Agamemnon*, the *Choephora*, and the *Eumenides* (the three plays thrown into one)—a task presenting obstacles upon which Mendelssohn dwells minutely in letters to Bunsen and Müller.* With reference to the *Edipus in Colonus* we have nothing to add to what has already been said, unless it be to express one regret, universally felt—that *Edipus Tyrannus*, the first play of the Sophoclean trilogy, was never put in full score, and another, as universally felt, that the complete sketch of this, *Edipus*, which Mendelssohn tells Müller he has made ("Auch die letzter, der 'König

* From the *Saturday Review*, Aug. 15.* "Die Zusammenziehung in ein Stück vermehrt diese Schwierigkeit ganz ausserordentlich, und ich wage zu behaupten, dass kein jetzt lebender Musiker im Stande sei, diese Riesenaufgabe gewissenhaft zu lösen—geschweige denn, dass ich es könnte."—*Briefe*, 1833 bis 1847. Pag. 436.

Œdipus, ist im Entwurf fertig"), has not been published. The performance, under Mr. Leslie's direction, was admirable from beginning to end, and afforded so much satisfaction that one of the principal choruses (like the superb "Hymn to Eros" in *Antigone*) was subsequently introduced, as a special attraction, at other concerts. But, in addition to *Œdipus in Colonus*, Mr. Leslie brought forward a very fine hymn by Cherubini ("Inclina Domine"), together with selections from J. S. Bach's Mass in B minor, Schubert's Mass in E flat, and Beethoven's Mass in C. These last made everyone long for the masses "in their integrity"—more especially for the first two, the one so elaborate, the other so beautiful, both so striking and yet so utterly unlike each other. We have still to name Handel's *Acis and Galatea*, the melodious and graceful *Vespera de Dominica* of Mozart; the *Ruinen von Athen* of Beethoven, and the *Anigone* of Mendelssohn. All this by no means familiar music had been carefully practised, and was for the most part carefully and effectively executed. To talk of the so-styled *Messe Solennelle* of M. Gounod among such truly Orphean compositions seems absurd. Nevertheless, history is history; and it is our duty to record that Mr. Leslie presented that piece, with all the honours, in the midst of them. It can hardly be said, as a plea for its introduction, that—

———— verborum vetus interit ætas,
Et ————— florent modò nata vigentque—

inasmuch as, though the authors of the other works enumerated are long since gone, there is a freshness in their melody (not to speak of their immeasurable superiority in other respects), which causes the manufactured tune of M. Gounod to sound all the more worn and faded; and the "verborum interit ætas" would seem to apply more truthfully to the living than to the dead. What the director can have found in this windy, insipid mass to induce him to award it a place among such masterpieces of art, we are at a loss to imagine.

With the object of increasing and varying the attractions of his orchestral concerts, moreover, Mr. Leslie engaged some of the foremost artists of the day, to perform instrumental solos, concertos, &c. Among them were Mesdames Schumann and Arabella Goddard, Messrs. Hailé, Pauer, &c., for pianoforte; and, last not least, Herr Joachim, for violin. The solo singers too, were of the best, including Mdles. Tietjens and Kellogg, Miss Edith Wynne, Madame Sainton-Dolty, Messrs. Sims Reeves, Santley, and many others of more or less eminence. So that, on the whole, Mr. Leslie's thirteenth series has undoubtedly been the richest in material of any on record. What may be the financial result we do not profess to know; and whether the entirely new plan which our spirited countryman seems determined to adopt in future is more likely to answer than that upon which he originally built his hopes of fortune, remains to be proved. We are of opinion that an annual series of concerts devoted exclusively to madrigals and part-songs from the best masters, rehearsed with scrupulous diligence, and executed as nearly as possible to perfection, might become an established institution. But Mr. Leslie is clearly not of that mind, or he would scarcely have entered into a new sphere of action, a sphere in which he is inevitably exposed to competition.

Last year a series of concerts was projected by Mr. Joseph Barnby, some of whose part-songs have occasionally been heard in public. "Mr. Barnby's Choir," judging by the character of his performances, is in direct opposition to Mr. Leslie. So much the worse for both, seeing that Mr. Leslie's own experience has plainly demonstrated the unlikelihood of London being in want of two institutions of the kind. If one cannot be made to pay, it is difficult to imagine how two can be made to pay. But Mr. Barnby is both industrious and energetic. He is not a practised conductor, as was convincingly shown by the manner in which the music composed by Mendelssohn for the *Athalie* of Racine was performed, under his direction, at the first and second concerts. Nor did the "Reformation Symphony" (also given twice), which Mr. Barnby was the first to introduce to a London audience,* fare better, the execution being coarse and ill-balanced throughout.

It was a somewhat bold venture to begin with the very difficult music of *Athalie*, which has baffled the skill of more than one conductor. The "Reformation Symphony," however, may be regarded in some measure as a *prolegée* of Mr. Barnby's, inasmuch as he has made and published two arrangements of it for the pianoforte—one as a duet, the other as a solo. But if these arrangements confer a prescriptive right in the symphony, we have only to urge that, as *noblesse oblige*, it behoved the privileged "arranger" to secure a better performance of a work in which he must naturally have felt a deep interest. Mr. Barnby's choir, in numbers greatly exceeding that of Mr. Leslie, is in no respect as efficient. A choir can no more be perfected than a city can be built, in a day. Mr. Leslie has spent thirteen years in training his choir, and has not yet got it quite in order; how then can it be expected that Mr.

Barnby should accomplish in one year what Mr. Leslie has been unable to accomplish in thirteen? The programmes of Mr. Barnby are constructed much after the same fashion as those of his precursor and contemporary. The second and best of the concerts this year was devoted exclusively to the music of one composer. To *Athalie* and the "Reformation Symphony" were added the animated march ("posthumous") composed in 1841 at Dresden, in honour of a visit paid to that city by the painter Cornelius; the "Ave Maria," for soprano with chorus—a lovely fragment from the unfinished opera of *Lorelei*; four part-songs; the Eighth Book of *Lieder ohne Worte*, for pianoforte, played, as it were, "en robe de chambre, bonnet de nuit et pantoufles," by Herr Ernst Pauer; and the splendid overture in C major, which has been christened the "Trumpet Overture," but which under any other name would sound as well. At another concert was brought forward M. Gounod's *Messe Solennelle*. This was really well performed, perhaps as well, if not better, than at Mr. Leslie's, and with precisely the same result. Accustom the public to such "sacred" compositions, and there is no knowing what they may ultimately decline to accept. It is not easy to cultivate taste in a large community, but it is very easy to corrupt taste even when passably cultivated. M. Gounod's sacred works, like his more ambitious orchestral works, are vastly inferior to his operas—although even his operas are overrated; but the Mass in G is full of the *ad captandum* "sensational" effects by which the unwary are readily taken in; and for this reason it is likely, in certain circles, to make head for a time, and to maintain a position until something still more *ad captandum* and "sensational" comes to displace it. At the same concert we had a very fairly written, if not very original, motet ("King all glorious"), the composition of Mr. Barnby himself; besides Beethoven's grandest pianoforte concerto (No. 5 in E flat), finely played by Madame Schumann (who also gave three numbers from the Eighth Book of *Lieder ohne Worte*—like Herr Pauer, "en robe de chambre, &c."); the hymn, "Hear my prayer," in which Miss Banks sang the solos; and the magnificent eight-part psalm, "When Israel out of Egypt came"—the last executed in a great measure after a style that may be termed "perfunctory." The remaining concerts call for no particular remark; but of one thing we are certain—that if these performances do not materially improve they can never take firm hold of the public. Where we find uncommon pretension we expect also to find something uncommon to support it; but up to the present time we have observed in the concerts of "Mr. Joseph Barnby's Choir" much pretension and little else.

Of a series of entertainments, styled "Ancient and Modern Concerts," instituted with the avowed object of restoring the defunct Ancient Concerts, and subsequently remodelled so as to include both ancient and modern music, it will suffice to say that two only have been given, and that the scheme has apparently fallen through. Worse performances than these have rarely been heard in St. James's Hall—or, indeed, in London. Herr Schachner, composer of the oratorio, *Israel's return from Babylon*, was the conductor; but his conducting was to little purpose. Why will amateurs, instead of aiding musicians by their countenance and support, embark in speculations, on their own account, about the management of which they can possibly have no idea?

The eighth and last of the regular series of Philharmonic Concerts, and the "complimentary concert" offered to subscribers gratis, and to non-subscribers at a lower price of admission than has been the long-established custom of the Society, were both more or less interesting. At the first, in the Hanover Square Rooms, we had the symphony in C, which Haydn, or somebody for him, nicknamed *La Danse des Ours*, and Beethoven's No. 8 (in F); a new overture, entitled *La Selva Incanta*, very clever, very lively, and full of character, composed expressly for the occasion by Mr. Benedict; Auber's tuneful and brilliant overture written for the International Exhibition of 1852; Herr Max Bruch's much-talked-of violin concerto, which Joseph Joachim is reported to have introduced with great success in Germany, but which all the ability of Herr Ludwig Straus (who never played better than on this occasion) failed to make interesting; and Mendelssohn's second pianoforte concerto (D minor), Herr Ernst Lubeck's very unfinished performance of which may be compared with that by Signor Andreoli of the same composer's *Serenade eondo Gioioso*, at one of the recent concerts of the New Philharmonic Society. There was also some excellent singing, by Madame Trebelli and Mdle. Christine Nilsson, the last of whom, among other things, gave the quaint and charming "Chanson des Djins," from Auber's new opera, *Le Premier Jour de Bonheur*, which she sang in the most captivating way imaginable. This concert was attended by the Prince of Wales, the Duke of Edinburgh, and other members of the Royal Family, who, as usual, on entering and taking leave, were edified with the National Anthem, which, except on State visits, is wholly superfluous and, combined with the annoying intrusiveness of a large number of the audience on such occasions, probably dissuades these illustrious personages from more frequently gracing musical entertainments with their presence. The

* The first performance in England and probably the finest ever heard, of the "Reformation Symphony" was at the Crystal Palace, under the direction of Mr. Manns.

Duke of Edinburgh escaped the second infliction by quitting the room at the end of the first part of the concert. At the "complimentary concert" held in the more commodious arena of the St. James's Hall, where it is rumoured that henceforth the Philharmonic Concerts will take place, the symphonies were Mozart's "Jupiter" and Mendelssohn's "Italian," both well played, and both gaining no little in delicacy of colouring through the change of locale. The concerto was Beethoven's in G major, for pianoforte (No. 4), the refined and masterly, though somewhat reserved, execution of which by Mr. Charles Hallé, who adopted the *cadenzas* written by Beethoven himself for the first and last movements, was a genuine treat after the pretensions and blundering performances of this and other such works by certain distinguished *virtuosi* who have recently exhibited themselves and their peculiarities. But the feature of the programme was the eminently beautiful and very original "fantasia-overture" (why so called we are at a loss to explain, seeing that nothing can be more symmetrical in form), composed by Professor Sterndale Bennett for the Jubilee Concert by which the Philharmonic Society, in 1862, celebrated its fiftieth anniversary. We have nothing to add to what we have already said of Professor Bennett's *Paradise and the Peri*, unless it be that on each new hearing it discloses fresh beauties—so delicate and so closely woven is its texture. The members of the orchestra to a man played this overture *con amore*. They doubtless looked back to their late conductor with regret, ably as his place is now filled by Mr. Cu-Ins; and they must equally have borne in mind that the composer of *Paradise and the Peri* is one of the few musicians of whom this country has a just right to feel proud. Madame Trebelli, Mdlle. Nilsson, and Mr. Stanley were the singers; and we are glad to be able to express our admiration of the manner in which Mdlle. Nilsson gave Beethoven's magnificent "Ah, perfido!" from one end to the other. It was simply perfect, and all the more remarkable in an artist accustomed habitually to Italian composers whose idea of expressing passion and sentiment in music differs so essentially from that of Beethoven, Mozart, and the other great Germans. The last piece in this "complimentary concert," was Weber's "Jubal" overture, which, closing with the tune of the Prussian National Anthem, the same as our own, stood appropriately enough in place of "God save the Queen." The concert was a real success.

The *matinées* of the Musical Union have taken place as usual in St. James's Hall; but as the director, Mr. Ella, persists in writing his own criticisms in advance and challenging all those who may be disinclined to accept his criticism as canonical, we have not thought it necessary to attend them. At the same time, we may state a fact that is notorious. The absence of Herr Joachim, Signor Piatti, Madame Schumann, Mr. Hallé, and other renowned artists has robbed the performances of the Musical Union of much of their *prestige*; and they are now, at the best, but second-rate exhibitions.

THE EARLY YEARS OF GIACOMO MEYERBEER.

(Concluded from page 617.)

Meyerbeer began the tragic opera of *Almansor* in 1823 for Rome, but we do not think he ever completed it, because we did not find the score entire among his papers. The reason assigned for its non-production in Rome was the illness of Caroline Bassi. That same year, the young *maestro* quitted Rome and Italy in order to return to Berlin, to arrange some family matters, and, crowned with reputation, see once more his parents and his friends. In Berlin, where he again met, and interchanged ideas with, German artists; where he again heard German music, and acknowledged its influence; where he again saw his friend Weber, and was urgently entreated by him to devote his attention to German art, he felt, like a second Coriolanus, his powers of resistance die away. He had, it is true, regarded his operas more as studies than as aught else, but his brilliant successes had dazzled and obscured his sight, otherwise so clear. He had been partially successful in carrying out his project of adopting and combining with German scholarship the excellent method followed by the Italians in treating the voice and their pleasing style. He had, also, gained the experience necessary for the effective arrangement of works intended for the stage, and had more confidence in himself. Still, he felt plainly that he had struck out a path which was not really his; his compositions were skillfully worked out, but they did not proceed from his inward soul; they proved that he had studied deeply, but he still wanted independence. He afterwards repudiated all his early operas, designating them "Sins of youth."

In order to prove to his friends and to the critics that he was

not such a stranger, as they believed, to German nature and to German art, and that, if he only chose, he could retrace his steps, he wrote, in 1823, at Berlin, and for Berlin, the little patriotic opera, *Das Brandenburger Thor*, consisting of nine numbers, text and music, but it was not produced, since he did not go on with it, in consequence of his return to Italy. Anticipating the future, however, he fell back on the opera which he was then writing for Venice, as he was firmly resolved—and believed he should succeed—to solve with this work the problem of composing, pleasingly and agreeably for the Italians, while satisfying strict foreign criticism and without compromising his dignity as a German artist. Nay, he even connected with this opera, the *Crociato*, new ideas regarding the composition of the opera of the future. The first thing to be done was to prove the powerful impression to be produced, and the success to be achieved, by the new style.

On the 16th December, 1824, then, this two-act heroic opera, entitled *Il Crociato in Egitto*, words by Rossi, was produced at the Teatro Fenice, Venice, and from the way in which it was executed by Beluti, Crivelli, Bianchi, and Madame Méric-Lalande, and from its unexampled and brilliant success, proved an event in the Italian operatic world. Received with enthusiasm, it found its way to all the theatres of Italy, being given also in other countries with great success, as at Vienna, St. Petersburg, London, Dresden, Berlin (on the 15th Oct., 1832), &c. Nay, even at Rio Janeiro it was performed so successfully by Italian singers, that the Emperor of Brazil, Dom Pedro II., created the composer a Knight of the Star of the South, and forwarded him, in the year 1831, the insignia of the dignity through the Brazilian Embassy in Paris.

We feel sure that *Il Crociato*, which has not yet entirely disappeared from the Italian theatres, but, like many of Rossini's earlier operas, turns up sometimes in one place, and sometimes in another, would, in the present dearth of good and effective dramatic productions, prove a very excellent stock-piece even at the present day, did not the performance require almost from beginning to end such talent as is unfortunately for the present generation only traditional. Yet this opera is the step leading directly to the grandest epoch of the master's career, to that period which comprised his monumental works. What, however, characteristically distinguishes it from his subsequent creations, in every respect far superior, is the astounding profusion and variety of lovely, and, as C. M. von Weber rightly remarks, luxuriant melodies, in which respect it is not eclipsed even by *Robert le Diable*, a work full of melody from beginning to end.

With *Il Crociato in Egitto*, Meyerbeer took leave of that ever-joyous and happy land, sweet and cloudless Italy, as well as partly of the style he had adopted there. During all this portion of his professional career, people have asserted that they perceived an imitation of Rossini's principles. But they are wrong. In his Italian operas, Meyerbeer preserved dramatic expression and truth, and endowed his personages with character to an extent never attained by Rossini. In this respect he made only such concessions to the taste of the time as were indispensably necessary for the material success of his works. By them, he accustomed the Italians to more thorough harmony, and more solid instrumentation. In every instance where it was necessary, he has given the German the preference over the Italian, and penetrated consequently more deeply in musical construction than Rossini could ever do. He knew, moreover, how to avoid what in our eyes is Rossini's great fault—namely, springing lightly away from a musical idea directly it is grasped. In consequence of this, everything Meyerbeer did was more concentrated and carefully finished, and there was more variety also in the treatment and alternation of the different numbers, particularly the concerted pieces. His influence in each of these respects upon the Italian opera of a subsequent period, that is, on Donizetti and Verdi, is unmistakable, the consequence being that another German artist, Otto Nicolai, with similar principles, though with more limited powers, was afterwards enabled to establish his reputation in Italy by his *Templario*.

MADRID.—Among the operas to be performed next season at the Teatro de Oriente, are *Matilde di Chabran*; *Mosè*, by Rossini; and *Il Matrimonio Segreto*, by Cimarosa, and not by Mercadante, as announced in a foreign paper. The leading parts in the three works will be sustained by Sig. and Sra. Tiberini.

Histoire de Palmerin d'Olive filz du Roy FLORENDOS de
 MACEDONE et de LA BELLE GRIANE, fille de Remiclos, Empereur de Constantinople, by Jean Mangin, dit le Petit Angenin. A perfect copy of this extremely rare Romance to be sold for THIRTY-FIVE GUINEAS.

Enquire of DUNCAN DAVISON & Co., 214, Regent Street, W.

MARRIAGE.

On the 7th inst., HORACE MAYHEW, Esq., to EMILY SARAH, widow of the late HENRY S. FEARON, Esq.

DEATHS.

On the 4th inst., the wife of JOSEPH GREGORY, Esq., Royal Gate House Hotel, Tenby, aged 40.

On June 28th, from injuries from a fall on board the ship "Albion," bound for Bombay, HENRY, aged 17, eldest son of HANDEL GEAR, Esq.

NOTICE.

The MUSICAL WORLD will henceforth be published on FRIDAY, in time for the evening mails. Country subscribers will therefore receive their copies on Saturday morning. In consequence of this change, it is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, SEPTEMBER 12, 1868.

GLOUCESTER MUSICAL FESTIVAL.

(From our Special Correspondent.)

GLOUCESTER, 7th Sept. 1868.

TO-MORROW the 145th Meeting of the Three Choirs of Gloucester, Worcester, and Hereford, for the Benefit of the Widows and Orphans of Clergymen of the Three Dioceses, will begin, and thus falsify the predictions so confidently uttered three years ago, that the Festival of 1865 would be the last meeting so far as Gloucester was concerned. I ventured at the time to express a very decided opinion to the contrary, and am glad to find that my views were not mistaken. Whether the result of the present week will be as completely successful as that of the corresponding weeks three years since remains to be seen, but, so far as one can judge at present, the prospects are exceedingly favourable, and stewards, secretary, and all interested in the well-being of the meeting are in high spirits, looking forward to the pleasure of being able to hand over to the excellent charity a handsome sum in the shape of collections, and it is to be hoped a surplus from the proceeds of the sale of tickets. To those whose memories are at all deficient on the subject, the following note from the official programme may serve as a reminder:—

The proceeds from the sale of tickets are usually more than absorbed by the expenses of the Festival, any deficit being made up by the stewards.

After the performances each day, a collection will be made at the Cathedral doors for the Clergy Charity, to which it is entirely devoted and applied.

The Committee will be happy to receive, and apply to the purposes of this important charity, any contributions with which they may be honoured by those friends who may not be able to attend. Donations payable to Rev. Canon Murray Browne, treasurer of the Clergy Charity Fund, Gloucester.

Note.—These music meetings were originally established to raise funds for the benefit of the widows and orphans of poorer clergy within the dioceses of Gloucester, Worcester, and Hereford; aided by the diocesan clerical charities, the proceeds have, of late years, averaged to each widow, twenty pounds, and to each orphan fifteen. That such institutions stand in need of immediate encouragement is unhappily too manifest from the present number of applicants,—more than

eighteen orphans, and fourteen widows; while the necessity of future support is equally evident from the positive fact that there are, within the three dioceses, 147 benefices having an income below £100 per annum.

The whole of to-day has been devoted to rehearsals, and I should think those concerned must have had a trying time of it, being engaged as they were at the Cathedral from soon after ten in the morning until five in the afternoon, with the exception of a short half-hour's interval for refreshment about two o'clock, while, in the evening, some three hours were consumed in trying over various pieces for the concerts. At the Cathedral, Mendelssohn's 42nd Psalm, "As the hart pants;" a selection from the 111th Psalm, "Confitebor" (a composition by the late Samuel Wesley, father of Dr. S. S. Wesley, conductor of the Festival); a selection from Spohr's *Calvary*, Mendelssohn's *Hymn of Praise*; a selection (of inordinate length) from Handel's *Samson*; and a selection from *Israel's return from Babylon*, conducted by the composer, Mr. J. R. Schachner, were rehearsed with band, chorus, and principals. At the Shire Hall, Mendelssohn's *First Walpurgis Night* was gone through in addition to many of the solos of one sort or other that are to form the secular element of the meeting. It is to be hoped that the performances will be an improvement on the rehearsals, which, in some cases, were slovenly in the extreme.

All the principal singers are here, and the list shows that the stewards have spared no expense in obtaining the best vocal talent—Mdlles. Tietjens and Liebhart, Miss Edith Wynne, Madame Sainton-Dolby, Mdlles. Drasdil and Zandrina, Messrs. Sims Reeves, Vernon Rigby, Lewis Thomas, and Santley, being engaged. The band includes some of our best instrumentalists, and wisdom has been shown in securing as *chef d'attaque* M. Sainton (who was not here at the last Festival), and Mr. Blagrove for first violins, Mr. Willy heading the seconds, Mr. R. Blagrove, principal viola, Mr. Collins, and Mr. Howell taking first violoncello and double-bass, Mr. Radcliff, flute (one misses the so-long familiar good-tempered face of poor Pratten, who played his last festival at Birmingham), Mr. Lazarus is first clarinet, Mr. Crozier, oboe, Mr. Hutchings, bassoon, while Charles and Thomas Harper, respectively, head the horns and trumpets. Band and chorus number in all about 320 persons, which may seem small in comparison with the Exeter Hall and Crystal Palace gatherings, but is really quite sufficient for the most complete effect either in the Cathedral or Shire Hall.

At the last Festival the experiment was tried of placing the orchestra under the great stained glass window at the west end of the Cathedral instead of against the organ at the intersection of the transepts, as upon all former occasions. I suppose it was found that the change was not advantageous, as the orchestra is now relegated to its old position but brought considerably lower, the solo singers being but little raised beyond the level of the audience, thus going to an opposite extreme, for whereas they were formerly raised so high that those seated near the front of the orchestra could scarcely see the principals, they are now (to my mind) almost too close to their hearers.

The organ, specially erected in the orchestra for this Festival, by Messrs. Bryceson, of London, contains Barker's recently patented application of electricity to the mechanical movements of the instrument. The connection between the keys and the sound of the organ is electrical, through a small cable of insulated wires. Thus the clumsy and ineffective contrivance of conveying to the organist the gyrations of the conductor's stick by means of a series of looking-glasses, arranged at the proper angle, is now done away with, and Mr. Townsend Smith is seated immediately in front of his chief. This, however, necessitates a change in the disposition of the instruments, the first violin being farther removed from the conductor, while the principal violoncello and double-bass, which are usually in the middle, are now placed considerably to the left, an arrangement not altogether satisfactory when recitatives (so frequently supported by these instruments alone) are being sung. With a desire of keeping the public away from the rehearsals a price almost prohibitive, namely, 10s. 6d., is imposed. Now, I know that not one single ticket was sold for to-day, and yet numbers of persons totally unconnected with the business of the Festival were present in the Cathedral, while at the Shire Hall in the evening there was an audience, respectable both in point of quality and numbers, and not one had purchased a ticket, although they could no doubt have very well afforded to do so. This

anomalous state of things might be done away with by the simple expedient of following the precedent set by the Handel Festivals at the Crystal Palace and Dr. Wylde at the New Philharmonic, and admitting the public at a reduced charge, say, 2s. or 3s. for nave and 1s. for the aisles. By this means a large number of persons, whose love of music is large but whose means are small, would be enabled to listen to a great deal of the music, of which, otherwise, they would not hear a note, while those whose position is such that they might well pay for either of the ordinary days, but who prefer getting in for nothing at the rehearsals, would, probably, be kept away. The charity would be further benefited by the money taken (for I have little doubt but that both the sacred and secular building would be well filled), while singers and conductor would be better able to judge of the effect of the music, as the resonance inseparable from an unfilled space would be thus got rid of. As to the privacy of the rehearsals being interfered with, such an argument is simply nonsense, the present regulations being totally ineffective.

TUESDAY.

This morning, at half-past ten, the Festival commenced with full service in the choir of the Cathedral, which was well filled, although not to the extent that might have been reasonably expected, considering the importance of the occasion. The Mayor and Corporation attended in their robes, in accordance with long-standing custom at these Festivals. The service music was Rogers in D. In the absence of the minor canons, who, I am told, have not only taken a preconceived flight, but also their surplices, by way of expressing their disapproval of the meeting, the service (Tallis) was intoned, at the request of the Dean and Canon in residence, by the Rev. M. Harvey, Curate of Hampstead, and son of the Rev. Canon Harvey, Rector of Hornsey, who read the First Lesson, the Rev. Sir John Hobart Seymour, Chaplain to the Queen and Canon of the Cathedral, reading the Second Lesson. The anthem was Bach's "Blessing and glory," sung by the three choirs, united but in name so far as its performance went, as each appeared to entertain independent notions as to how it should be done, the result being what might be easily imagined under the circumstances. I am not aware if the work had been rehearsed by the three bodies together; if not, it would be better that for the future a rehearsal should be had, as anything more slovenly and perfunctory than the execution of the anthem could hardly have been expected from an untrained parish church choir. The sermon, preached by the Rev. Canon Lysons (a direct descendant of the author of the *History of the Festival of the Three Choirs*) was one of the best I have ever heard, matter and manner being alike good. The text was taken from the 15th chapter of St. Luke, and the 17th verse—"How many hired servants of my Father have bread enough and to spare, and I perish of hunger." It has been my lot to attend the Festival of the Choirs for the past twenty-one years, and more than once I have heard a sermon preached without one word in allusion to the object of the meeting. The discourse of the Rev. Mr. Lysons was, however, admirably to the point, and did time permit I would willingly give some of the principal heads; but as a musical performance of no inconsiderable length succeeded the sermon after little more than an hour's interval, I must reserve this to some possible future occasion. It is to be hoped that a bountiful collection was the result of the preacher's eloquent and well-delivered appeal.

The programme of this morning's music would have been sufficiently long had nothing gone before, lasting, as it did, just three hours. A selection from the *Creation*, including the favourite airs, "With verdure clad," for Mdlle. Tietjens; "Rolling in foaming billows," for Mr. Santley; and "In native worth," for Mr. Sims Reeves, fortunately calls for no remark, oratorio and singers being alike familiar to every one. This was followed by an "Intermezzo Religioso" for orchestra alone, but beyond the composer's own friends, I do not think that the production is ever likely to create much interest. The 111th Psalm, "Confitebor," by the late S. Wesley, is the work of a musician thoroughly learned in his art, but is by no means well known either to professionals or amateurs. The extracts comprised a solo for Mr. Santley, who sang magnificently (as he always does) although the air is somewhat too low for him. The soprano air, on the other hand, is exceptionally high even for Mdlle. Tietjens, replete with passages of the utmost diffi-

culty, and taken by the conductor at a pace sufficient to tax to the utmost the powers of the strongest and most accomplished vocalist. Fortunately the singer was in every way equal to the task, and not only maintained but increased her reputation by her really marvellous execution of one of the most exacting airs ever written. A short duet for Miss Edith Wynne and Madame Sainton-Dolby, and a trio for the last-named singer, Mr. Vernon Rigby, and Mr. Lewis Thomas brought this work to an end. Not so the programme, however, as two more pieces yet remained: Beethoven's Mass (or Service, as they prefer to call it here) in C, *sol* by Miss Edith Wynne, Madame Sainton-Dolby, Mr. Vernon Rigby, and Mr. Lewis Thomas; and Mendelssohn's 42nd Psalm, "As the hart pants," with Mdlle. Tietjens in the principal part, yet remained to be done, and the consequence was that it was quite half-past four ere this far too long morning's performance was brought to a close. The Cathedral was anything but fully attended, the aisle seats alone being well filled; the nave and gallery would comfortably have held nearly twice as many as were there. I hear that the Thursday morning's tickets have not gone off very freely; and as this is also a selection day, with a scheme apparently interminable, it indicates pretty plainly that the musical *élite* of the Cider Counties do not care for an *olla podrida*, and I thoroughly commend their taste, which is further shown by the fact that for Wednesday and Friday (*Elijah* and *Messiah*) nearly every seat is taken. With four mornings at disposal, three might well be devoted to entire works, while one would be at the service of those who like the *disjecta membra* of music.

The heat, which yesterday was simply unbearable, has greatly moderated, indeed it has been at times to-day quite cool, and it was late in the afternoon before the sun fairly shone out. It is to be hoped that this more agreeable temperature may continue, for I know by painful experience how like unto an oven is the Shire Hall when the weather is in the least warm.

I hear that the collections at the door to-day have not been satisfactory; but I purposely reserve all statistics till the close of the Festival, when I shall be in a better position to furnish reliable information, as well as to compare particulars with those of preceding meetings.

Mr. Bowley, the general manager of the Crystal Palace and Sacred Harmonic Society has been here to-day, possibly with an eye (or ear) to the effect of the electric organ arrangement. It would be a taking idea to play the Crystal Palace organ from the most remote part of the building.

WEDNESDAY.

It is beyond doubt a matter of congratulation for the Charity that the zealous and indefatigable secretary, Mr. J. F. Brown, is able to secure so large a number of stewards, no less than 106 having undertaken to hold the office and divide among them the responsibility of having to defray any deficit that may arise should the proceeds of the tickets fall short of the expenses, which I understand to be this time rather heavier than usual. Nothing succeeds like success, and the difficulty of finding gentlemen willing to assume the distinction of seeing their names at the head of the Festival programmes must be materially diminished now that the meetings have become so attractive that a surplus is almost inevitable, and that but little chance exists of any risk in the matter. As there is, however, in this world, neither good nor evil altogether unmitigated, so even the plethora of stewards has its drawbacks, which are developed in various ways. If these excellent and well-meaning gentlemen would confine themselves to the simple duty of seeing their names in print, wearing a red rosette, and the (possible) responsibility which attaches to the office, they would be harmless enough; unfortunately, however, they are not content with being passively useful, but think that they should be active and doing something, although what that something may be does not appear remarkably clear. The consequence is that they are fidgeting from place to place, frequently more or less in their own and everyone else's way; they interfere with matters beyond their province, and bring about misunderstandings and confusion. The scene which caused a tumultuous disturbance in the Shire Hall, and drew forth that memorable speech from Clara Novello some years ago at this place, was caused by the blundering of one of these officious gentlemen, and it was at the Hereford grand Festival ball that a steward requested a member of the Press to take his place

in the gallery, newspaper reporters not being allowed to mix with the body of company in the room. Yesterday, as I mentioned, the best seats in the Cathedral were but sparsely filled, and, consequently, a steward, with what was no doubt meant as polite attention, informed certain representatives of the Press that they might occupy any of these places. When will these gentlemen learn to understand the value of the services rendered to the cause of their charity by the Press? They seem to imagine that in giving a free pass, with the chance of a seat should there be one to spare, they are conferring a favour; as if it were a treat to a London musical critic, who has heard every piece in the programme again and again, and whose autumnal holiday is broken up by these festivals, to come down into the provinces for a week of more or less hard work. Have the stewards ever considered the expense entailed upon a newspaper by sending a special correspondent to report proceedings which, after all, have but comparatively little interest to London readers, whatever importance they may possess locally? In London, at Birmingham, at Norwich (where the meetings have a real musical significance), the best of reserved and numbered seats are at the service of the London press, information is afforded without the trouble of asking it, and there prevails a perfect order and business-like system not to be met with at the choir gatherings. On the plan one is shown a space which is supposed to be set apart for the Press, but it appears to exist only on paper, the public at large taking possession of vacant seats. I do not believe that this neglect is wilful on the part of the authorities, but they would not lay themselves open to such remarks if they would adopt the simple expedient of giving a numbered reserved seat as well as the general pass to the members of that Press which, I do not hesitate to say, has been the making and is the mainstay of these Festivals.

If the attendance yesterday at the Cathedral was meagre, that of the evening at the Shire Hall must to a considerable extent have made up the morning's deficiency, as the room was completely filled from end to end. Since I was here at the last Festival, the hall, which used to wear a cold and cheerless aspect, has been considerably improved by the decoration of colour so artistically done as to deserve a more detailed mention, which I propose to give when the active work of the meeting shall be over.

The programme of the first concert (which, if it cannot be accused of too much novelty, possessed the great merit of not being of the usual inordinate length, concluding a quarter before eleven) was as follows:—

PART I.

Selection from the Opera "Der Freischütz" (Weber):—

Overture.

Chorus, "Victoria."

Chorus, "Laughing"

Scena, "Through the forest"—Mr. Sims Reeves.

Song, "Life is dark'n'd o'er with woe"—Mr. Santley.

Duet, "Come, be gay"—Mdlle. Tietjens and Mdlle. Liebhart.

Air, "If a youth should meet a maiden"—Mdlle. Liebhart.

Scena, "Softly sighs the voice of evening"—Mdlle. Tietjens.

Trio, "Does thy heart forgive me"—Mdlle. Tietjens, Mdlle. Liebhart, and Mr. Vernon Rigby.

Air, "Through clouds"—Miss Edith Wynne.

Bridesmaids Chorus, "A Bridal Wreath"—Solo, Miss E. Wynne.

Huntsmen's Chorus, "What equals on earth the delight of the huntsman."

Finale—Mdlle. Liebhart, Miss Edith Wynne, Mr. V. Rigby, Mr. Santley, Mr. Lewis Thomas, and Chorus.

PART II.

Finale (*Loreley*) Mdlle. Tietjens and chorus ... Mer delsohn.

Ballad, "Tom Bowling"—Mr. Sims Reeves ... Dibdin.

Song, "Sand of Dee"—Madame Sainton Dolby ... C. M. Sainton.

Aria, "Salve Dimora" (*Faust*)—Mr. Rigby (Violin *obbligato*, M. Sainton) ... Gounod.Ballad, "Little Bird"—Mdlle. Liebhart (Flute *obbligato*, Mr. Radcliff) ... Allen.

Canzone, "Ben è ridicolo"—Mdlle. Drasdil ... Randegger.

Duetto, "Dolce conforto"—Miss E. Wynne and Madame Sainton Dolby ... Mercadante.

Aria, "Voi che sapete" (*Figaro*)—Mdlle. Zandrina ... Mozart.

Song, "The Vagabond"—Mr. Santley ... Molloy.

Overture, "Isles of Fingal" ... Mendelssohn.

In the *Der Freischütz* selection, Mr. Santley was encored, and repeated the drinking song. The whole, to use a comprehensive and expressive phrase, "went well." Despite the trying work it

had undergone in the morning, Mdlle. Tietjens' voice told with immense effect in the glorious *finale* to *Loreley*, which she sang as no one has ever sung it in our day. The pathos of "Tom Bowling" roused the audience to a state of enthusiasm, and Mr. Reeves had to repeat the last two verses. The two German ladies, who are making their first appearance at the Choir Festivals, created a most decidedly favourable impression, which they will, doubtless, do much to confirm during the week. Mdlle. Zandrina (niece of Mdlle. Tietjens), showed a correct taste in choosing so classical an air as "Voi che sapete" for her *debut*, and, although labouring under extreme nervousness, went through her song in a manner at once creditable to herself and satisfactory to her hearers. Fortunate in the possession of a *mezzo-soprano* voice of nice even quality, and with youth and good looks in her favour, this young lady, with further study and experience, may be expected to take a good position before the public at no distant period. Mr. Vernon Rigby, who also makes his first festival appearance, charmed the audience with the really admirable manner in which he sang the well-known air of Faust, to which M. Sainton played the violin *obbligato* accompaniment with his accustomed purity of tone and beauty of expression. Mr. Rigby's voice, in some parts, bears a most striking resemblance to that of Mr. Sims Reeves, and since I last heard him he has made wonderful progress. Should this gentleman continue as he has begun, and diligently cultivate the exceptional gift with which nature has happily endowed him, a brilliant future may be predicted for him, as we are by no means too well provided with tenor singers, who, to a good voice, unite the perfect capability of making the best possible use of it. Mendelssohn's exquisitely poetical overture, very well played by the band, deserved a more honourable place than the end of the concert. Fortunately, however, a slight interval enabled those to depart who were so inclined, and those who remained had the comparatively undisturbed enjoyment of one of the most complete and beautiful works of modern or, indeed, of any times.

Of to-day's performance of *Elijah* I can speak generally in terms of high praise, as I have seldom if ever heard it go better; indeed, on the whole, I question if so well at these Festivals of the Choirs. Mr. Santley sustained the part of the Prophet throughout with such true devotional feeling and such admirable musical execution, as literally left nothing to be desired. In "Ye people rend your heart" Mr. Rigby showed that he has yet something to learn in the art (by no means an easy one) of giving proper effect to recitative, but his singing of the subsequent air, "If with all your hearts," was worthy of all praise. Through mistaking the hour of the performance Mdlle. Drasdil was not in her place for the double quartet, which did not go well (it rarely or ever does), and Mdlle. Zandrina had to sing the recitative, "Now Cherith's brook," in addition to what was set down for her. This she did in a manner highly creditable, considering that she was taken at a moment's notice, and had, moreover, been suffering from hoarseness, the result of a relaxed throat which had just undergone the pleasant process of mustard-poulticing. The widow's part in the duet was sung with considerable energy by Mdlle. Liebhart, and Miss Edith Wynne sustained the rest of the soprano music, in the first part, in a manner that will add to her already well acquired reputation. In the second part Mdlle. Tietjens and Mr. Sims Reeves took the principal parts, both singing their finest, "Hear ye Israel" and "Then shall the righteous" of course producing the greatest effect on the general public. Musicians would, however, appreciate perhaps more highly the recitatives, "Man of Goli" and "See, now he sleepeth," on both of which Mr. Reeves expends the most loving ease and shows himself to the fullest extent a great artist, and true understander of the meaning of a composer whose every note was written with a definite purpose. With what tender religious feeling Madame Sainton-Dolby sings "Oh, rest in the Lord" is too well known to require comment. The unaccompanied trio, "Lift thine eyes," was as usual one of the great points, and the audience stood up at the "Holy, holy," as they did yesterday for the "Gloria" in Wesley's "Confitebor," upon what principle I know not. The time taken by the conductor was as nearly as possible correct throughout, an agreeable contrast to the *tempi* of yesterday, when everything was done at a pace altogether as much too fast as it usually is too slow at the meetings of the Choirs. I am glad to say that the whole of the chorus which ends the first part was listened

to undisturbed by what is too often the custom—a general exodus for luncheon, against which I have so frequently had to protest as a desecration to the Cathedral and insult to the composer.

The Cathedral was crowded in every part—a marked contrast to yesterday; and there should be a goodly sum collected at the doors, although I much fear that the substitution of gentlemen for lady plate-holders is a great mistake, as the latter have an almost irresistible power of begging which makes it impossible to pass without contributing. *Nous verrons*; but I certainly entertain a strong opinion that the result will justify my apprehensions on this score, and that the totals at the end of the week will not equal what has been done in former years by the eloquently appealing looks of the elegantly dressed and beautiful female aristocrats of the county and city.

THURSDAY.

Last night the Shire Hall, although well filled, was not so closely crowded as is usual at the second concert of the Festival. The following was the programme:—

PART I.

| | |
|--|-----------------|
| The "First Walpurgis Night"—Mlle. Drasdil, Mr. Vernon | |
| Rigby, Mr. Lewis Thomas, and Chorus | Mendelssohn. |
| Songs { "The Bird and the Maiden" | Spohr. |
| { "Pack clouds away" | Macfarren. |
| Miss Edith Wynne (Clarinet <i>obligato</i> , Mr. Lazarus). | |
| Songs { "The Savoyard" | Mr. Sims Reeves |
| { "The Stolen Kiss" | Beethoven. |
| Duetto, "Voga, voga"—Mlle. Tietjens and Mlle. Zandrina | Bottesini. |
| Cavatina, "Il sogno"—Mr. Santley (Violoncello <i>obligato</i> , Mr. Collins) | Mercadante. |
| Song, "Oh! sweet and fair"—Madame Sainton-Dolby | Sullivan. |
| Air and Chorus, "Rule Britannia"—Mlle. Tietjens | Dr. Arne. |

PART II.

| | |
|---|--------------|
| Nonetto—Flute, Mr. Radcliff; Oboe, Mr. Crozier; Clarinet, Mr. Lazarus; Bassoon, Mr. Hutchings; Horn, Mr. C. Harper; Violin, Mr. Blagrove; Viola, Mr. R. Blagrove; Violoncello, Mr. Collins; Double-Bass, Mr. Howell | Spohr. |
| Valse, "Giodiamo"—Mlle. Tietjens | Bevignani. |
| New Ballad, "For its oh my love, my love, and its oh my dear, my dear"—Mr. Sims Reeves | Sullivan. |
| German Song, "The Cuckoo"—Mlle. Liebhart | Abt. |
| Aria, "Una furtiva lagrima"—Mr. Vernon Rigby | Donizetti. |
| Song, "The Schooner"—Mlle. Drasdil | Rudersdorff. |
| Terzetto, "Le faccio un inchino"—Mlle. Liebhart, Mlle. Zandrina, and Madame Sainton-Dolby | Cimarosa. |
| Symphony (C minor) | Beethoven. |

The execution of the *Walpurgis Night*, although, at times, somewhat coarse and unsteady, was, on the whole, better than might have been expected from the very slovenly rehearsal it had undergone. Mlle. Drasdil's rich voice gave due effect to the part of the "Aged Woman of the People;" Mr. Lewis Thomas sang the music of the Druid Priest with his accustomed power and expression; and Mr. Vernon Rigby carefully interpreted all set down for the tenor. Miss Edith Wynne (who has been but too little heard so far) distinguished herself most highly in Spohr's and Macfarren's charming airs, the *obligato* accompaniment being played by that incomparably great artist Mr. Lazarus, in the pure and finished style to which he has so long accustomed us. The two little songs of Beethoven in his most light and playful mood (the second so suggestive of the "Miller of the Dee"), have long been familiarized to the Monday Popular audiences by Mr. Sims Reeves, who, of course, sang them with his usual grace and tenderness, but the accompanist forcibly impressed upon one the fact that it was not Mr. Benedict at the piano. The duet from the *Gazza Ladra*, despite the severe hoarseness and consequent nervousness of Mlle. Zandrina, still showed that she has all the material of a good singer, and that her voice has been so far well and carefully trained. Mercadante's cavatina, with Mr. Collins violoncello, and Mr. Trust harp *obligato* (both excellently well played), gave Mr. Santley a fine opportunity for displaying his noble voice and perfect method, and which have never been heard to greater advantage than on this occasion. A perfect hurricane of applause followed his departure from the platform. Mr. Sullivan accompanied his own song admirably, sung by Mme. Sainton-Dolby, and Mlle. Tietjens drew forth the enthusiasm of her audience by the assertion of

Britain's maritime supremacy. Spohr's *Nonetto* was listened to with more attention and applauded with greater warmth than might have been expected. Bevignani's taking *valse* greatly pleased the public, who have of late years had rather a plentiful supply of this description of music, which the late Mme. Gassier first helped to popularize. Mr. Sullivan's new ballad is one of those charming and graceful compositions which bespeak the mind of the true musician, and should it become as popular as its merits deserve, the sale must be immense. Mr. Reeves's singing was worthy of the song, which was unanimously re-demanded, and here occurred a little episode (a festival here would seem to be hardly complete without one). A gentleman seated just in the front row had greatly annoyed singer and accompanist (who was in this case the composer) as well as those in his immediate neighbourhood, by talking in a loud voice. Before announcing the song a second time, Mr. Reeves beckoned this individual forward and in very distinct terms told him *not* to talk, as by so doing he prevented him (Mr. Reeves) from hearing the pianoforte. This justly deserved rebuke met with warm approval, and it is to be hoped will have taught the offender a lesson he will not readily forget, more especially as the gentleman in question was one of the stewards, who, if for no other reason, should by virtue of his office have shown a better example. One can hardly imagine anything in worse taste, and to the artist it must be absolutely distressing, to have any disturbing influence in the room, much more so when within almost arm's length of him. Fortunately to the character of a great singer, Mr. Reeves unites a large amount of moral courage, and insists at all times upon a proper respect being paid to the art, of which he is so distinguished an ornament, and in this particular instance all honour is due to him for bringing to task a personage of position and county influence—at least so one may imagine by the fact of his being a steward.

Franz Abt's song reminds one of what an extraordinary run there has been upon birds. This week we have had "Little Bird so Sweetly Singing," "The Bird and the Maiden," and "The Cuckoo." If we had had "Sing, Birdie, Sing," "I would I were a Bird," "The Skylark" (we did have "The Quail" last time), the ornithological element would have been complete. Mlle. Liebhart, being encored, did not bring back her bird, but sang (and acted) "Oh, dear, what can the matter be" in such a manner as afforded great amusement to a large proportion of her audience, although some might have thought it out of place at such a style of concert. Fortunately tastes are varied in this world, and in the evening's programmes those must, indeed, be hard to please who could not find something to admire. The aria of the love-sick swain, "Nemorino," is exactly suited to Mr. Rigby, who has already done much (and, doubtless, will do more) to raise himself in public estimation by his singing at this Festival. Mlle. Drasdil, again, is a very rising singer, and as contralto voices are decidedly scarce—and this young lady has the good fortune to possess such a rarity, of pure quality and considerable volume—there is a fine field before her. The manner in which she sang, "The Schooner," more than justified the favourable impression already created. Cimarosa's pleasant if *tant soit peu* well-worked trio pleased greatly, as it always does when well sung. It was hardly to be expected that a composition like Beethoven's C minor Symphony would keep a mixed audience together till the end, more especially as there was a ball following the concert, as was the case last night, when I understand that dancing was kept up for some three or four hours. The taste which could place Beethoven's work as the last piece in the programme requires no comment.

What can be said of the judgment displayed in to-day's scheme, which comprised a selection from Spohr's *Calvary*, Schachner's *Israel's return from Babylon*, Mendelssohn's *Lobgesang*, and the largest part of Handel's *Samson*! As the performance lasted little short of six hours, it is utterly impossible at present to make any remarks beyond stating the fact that Mr. Reeves has never sung "Total Eclipse" so magnificently as to-day; indeed, it is to this Festival what Madame Arabella Goddard's G minor symphony of Mendelssohn was to the last—the great event and sensation of the meeting. In my next letter I shall enter into the particulars of this outrageously lengthy morning.

DRINKWATER HARD.

NAPLES.—The Teatro San Carlo will open probably with Signor Petrella's *Jone*.

Carl Formes an Actor.

THE "MERCHANT OF VENICE."

Debut of the famous bass singer, Carl Formes, as Shylock.

"It was a great resolve, one demanding energy, industry, and determination, when in the prime of life Formes undertook to embody the mighty characters of Shaksperian dramas. But Formes was justified in making the resolution, for he has succeeded; and we do not question that as an actor he will rise as far above mediocrity as he did as a singer. His magnificent voice, his imposing figure, his undiminished mental and physical energy, and his perseverance all unite to guarantee this. It will be remembered what Formes' acting power as a singer was—we need only refer especially to his Bertram. His study and experience made and acquired during his operatic career have not been lost to him. His conception of Shakspeare is essentially realistic, his rendering thoughtful and true to nature. His gestures and the modulations of his voice are excellent. He represents the Venetian Jew as one impelled and animated by fanatical hate, cunning, and cruelty. Formes was especially admirable in the trying scene with Tubal, and in the still more trying one in the Court of Justice. He was greeted with loud applause, and his re-appearance demanded. Herr Formes' first step in his new career has been attended with complete success: may like success accompany him throughout."—*Wurzbürger Wochenblatt*, February 21st, 1868.

"Last Monday Carl Formes, the world-famous 'bass,' appeared as Shylock in the *Merchant of Venice*. We cannot but respect a man who possesses the energy and strength of will which induce him to adopt the profession of an actor after celebrating such triumphs as Formes did as a singer. We anticipated his first appearance with intense anxiety, and we are bound to confess that he fulfilled our expectations in the most brilliant manner. Herr Formes, who as a singer went his own way and showed others theirs, again proved what he is capable of producing and creating; deviating from the Shylock of other actors he introduces a character essentially new to us. Herr Formes' Shylock is original throughout: far removed from all effort to produce sensational effects, it is carried through with singular harmony of detail. The pliable voice, susceptible of any modulation, serves our artist in good stead."—*Allgemeine Theater-Chronik*, April 11th, 1868.

"A meteor most interesting has passed over our boards; Carl Formes has resolved to cry 'væle!' to his laurel crowned career as a singer, after having attained perfection as a 'lyric bass,' and has resolved to enter the lists of tragedy in competition with the artists of modern days. From Würzburg, where he made his first essay on the field he has chosen, such reports of his play had reached us as had excited our anticipations to the highest pitch. We must confess we were not void of fear, for to forsake one career and adopt another is a step demanding what Herr Formes has shown he possesses—immense energy and determination. We fancied that our fears were founded more then, when we learned that Shylock was the rôle, in which Formes intended to make his *début*. Herr Formes' success was, notwithstanding, complete, his triumph brilliant. He is as remarkable as an actor as he was as a singer, by his consistent effort to arrive at the perfectly beautiful, self-conceiving, self-creating. As in certain rôles as opera singer he gave the characters as they had hitherto not been given, so the characteristic he impresses on Shylock varies essentially from the usually accepted Venetian Jew. Formes does not represent low malice arising out of, or originating in, ill treatment and persecution, but rather the indignant feelings, the injured pride of a mighty soul, which impels the Jew to carry out his bloody vengeance with inappreciable severity. The Shylock of Herr Formes is a gigantic character: conscious of the firm footing of the law on which he stood, and appearing in his might and resting upon his supposed right, he seeks in his thirst for revenge to lay his adversary even with the ground. The whole tone of the character is original, free from all striving after artificial effort, and marked by realistic conception, great clearness and harmony. Herr Formes' powerful voice, capable of great modulation, is a grand adjunct. If even finished perfection has yet to be obtained, perfection which only practice can give, the animated applause which greeted him after each scene afforded evidence of Formes' great aptitude for his new sphere of action."—*Mainzer Journal*, March 28th, 1868.

ESSLINGEN.—A concert was given, a short time since, by the Oratorio Association, under the direction of Professor Fink. Among the pieces performed were "Christe, du Lamm Gottes," Pratorius; "Die Heiligung des Christen," Farrant; Organ Sonata, Fink; Motet for five-part Chorus, J. M. Bach; "Choralspiel," Fink; Bass air from *Stabat Mater*, Astorga; Chorus, Ahle; "Der Tag des Herrn," Reichardt; 43rd Psalm, Mendelssohn; and chorus from *Solomon*, Handel.

To the Editor of the MUSICAL WORLD.

SIR,—The writer of the article entitled "Relation between Poetry and Music," ascribes to music and poetry the same office: that of representing (the one by sounds, the other by words) the various passions and emotions of the mind. Music, he says, can only do this in a very general sense. Yet he would have us observe that music has not an indefinite sense; that it says the same to everyone; that it speaks to the man, and says only what is humanly felt. Such opinions as these can only degrade the art of music, and help to keep it in the lowest place which it occupies among the fine arts.

The association of music and poetry is so ancient, so natural, that, although artificial, the two have come to be regarded as expressing one and the same thing. The Greeks considered music and poetry as almost inseparable, yet, so subordinate was their music to the words, that the notes had to follow strictly the syllables of the feet for fear of interrupting for one moment the sense of the words. The music, therefore, was merely the channel by which the thoughts expressed by the words was conveyed to the minds of the listeners.

There is no necessary connection between poetry and music: they not only can exist independently of each other, but history teaches us, as a fact, that it was not until music broke loose from the church and the stage, and demanded to be heard and judged on its own particular merits, that it can be fairly termed an art, and, decidedly, *not* as poetry, an imitative art. The number of persons able to comprehend true music is so small that we are at no loss to comprehend how music has so generally become to be regarded as an imitative art. Philosophers have been obliged to explain the beautiful in sounds, and most of them, not being gifted with musical organizations, have confused music as associated with poetry, scenery, and gesture, with the art of sounds *per se*. Whilst, therefore, intending to speak only of one thing, they have mixed together several things, and consequently tended to confirm the confused state of mind of those who look upon music as an ethereal sort of poetry.

Burney says that "music and poetry, like man and wife, or other associates, are best asunder if they cannot agree; and on many occasions it were to be wished that the partnership were amicably dissolved." "Music," says the article in the *Musical World*, "has not an indefinite sense, it says the same to everyone."

Surely history and experience must have taught every true musician that the effect on the mind produced by music is purely relative, dependent on time, place, and circumstance, so much so, that the same music heard at different times under different circumstances may produce different effects.—Yours faithfully,

A LOVER OF TRUTH.

DEAR SILVER SHAVER,—If you have any influence with the powers that be, do try and persuade them not to disestablish the Church. I have just come off a weary journey from Holyhead to Swindon. Finding the Corn Exchange lit up, I asked one of the natives what was on, who promptly informed me "that all the parsons round these here parts was having a fiddlin' match." I proffered the regal effigy and was admitted to a goodly sight of some forty or fifty reverend brethren, headed by a real live earl, discoursing eloquent music, and they played so very well that they quite cheered and refreshed me after my tedious pilgrimage. One lady, too, sang so charmingly that I quite forgot she was an amateur, and began to criticize her as a star of magnitude. The bâton was worthily wielded by the Rev. B. Haking, who, by-the-bye, has written some very clever music. This gentleman is the founder of the Reverend Orchestral Concerts; and I only hope that their future concerts may be as successful as their merits really deserve, and that the meddlesome party will let the parsons remain in quiet enjoyment of their livings, while they can harmonize so well together, and produce those sweet strains wherewith I have been soled.—With kind remembrances, believe me, my dear Silver Shaver, yours truly,

Swindon, Sept. 3rd, 1868.

GOLDEN BEARD.

SCARBOROUGH.—Two most successful concerts were given at the Spa Music Hall, under the direction of Mr. Land, last week; the artists being Miss J. Well, Messrs. Baxter, Coates, Land, and Winn, known collectively as the London Glee and Madrigal Union, and their finished execution of a richly selected programme added to the brilliant reputation they have so justly acquired. The quaint harmonies and progressions of the old madrigal contrasted well with the more symmetrical modern glee. On each occasion Herr Meyer Lutz, Mr. Reed, and Mons. Albert agreeably varied the programme with selections from the trios of Beethoven and Mendelssohn.—*Scarborough Gazette*.

TRIESTE.—Madame Ristori will give a series of eight performances at the Teatro Armonia. They will commence on the 26th December, and conclude on the 2nd January. The celebrated actress will also shortly give twelve performances at the Teatro Niccolini, Florence.

UNPUBLISHED LETTERS FROM MEYERBEER.*

To HERR ———, *Hofmusicus.*

MY DEAR SIR,—I am sorry to perceive, from your letter of the 28th of last month, that you think that in the matter of salary you are not treated as well as those of your colleagues appointed at the same time as yourself. It is a pity that you did not send in your present request at the time the propositions for increasing the salaries of the members of the Chapel Royal were brought forward, so that the Administration might then have discussed your claims. At present, as you know, the budget of the Chapel Royal is settled, so that, for this reason alone, it will be impossible to comply with your request that your salary may be raised by 50 thalers. Whether, on the next occasion that there are funds available, your case can be especially taken into consideration, is a point on which, in consequence of the short time I have held office in the Chapel Royal, I am unable to decide. I am, it is true, penetrated by a lively desire to be useful to artists, of the insufficiency of whose official salaries I am convinced.† Since, however, as you yourself must admit, the peculiar circumstances of the case must always be taken into consideration with any claims, and since I, for the reason given above, am not able alone to judge of the former matters like yours have to be discussed by me in common with the Royal Intendancy and the other members of the Musical Board. I have, therefore, not failed to communicate your letter to the Intendant-General, Herr von Küstner, whom I have begged to have your request carefully investigated at the next meeting on matters concerning the Chapel Royal. While giving you this information, I take the opportunity of expressing a wish that your demand may prove, at the investigation in question, well grounded, and meanwhile remain, respectfully, your humble servant,
Berlin, 2nd June, 1844.

MEYERBEER.

To HERR WINKLER, *Hofrath, and Vice-Director of the Theatre Royal, Dresden.*

RESPECTED SIR, AND FRIEND,—It is with pleasure that I accept the commission of inducing Dem. Lind to allow her portrait to be taken for the next annual edition of your pocket-book, *Penelope*, and feel convinced that she will consent. I am also very willing to undertake to find some artist to draw the portrait, only I must beg you first to let me know the price you feel inclined to give, for we have artists of all prices here.

I will now take the liberty of asking you something in confidence, but it must remain between ourselves. Has Bieliczky ever sung the parts of Cortez and of Robert at your theatre, and do you think he could sing them with anything like moderate success on the Berlin stage? Do you think further that he could obtain leave for a fortnight or three weeks, beginning from the 1st February next? May I request you will kindly let me have a speedy and confidential answer to this question, and not say a word to Bieliczky about it, for it is merely a vague, stray idea of mine, the realization of which is not at all decided on. I ask you nothing about Tichatschek, for I have known ever since last summer that he would not be granted the briefest leave of absence this winter. If, however, there has been any alteration in the arrangements, and it were possible to obtain him for the month of February, perhaps you will be kind enough to give me confidential information of the fact.

How are things going on for my dearest Michael's work, *Struensee*? Do you consider it necessary, or even desirable, for me again to write and remind Herr von Lüttichau about it?

Give my best wishes and respects to your amiable family. For the last twelve days I have been in a state of great alarm and grief, as my eldest daughter was suffering from malignant fever; she is still ill, but, thank God, the danger is past.—I remain, with sentiments of esteem and friendship, as ever, your humble servant,
Berlin, January 13th, 1846.

MEYERBEER.

To the same.

MY DEAR AND ESTEEMED SIR,—Your last valued favour has called forth again my lively gratitude; it contains so many proofs of your friendship and gratitude. Pray continue to entertain the same feelings towards me, since I can assure you that I know how to value them at their full value; in these times of egotism and material interest, a friend like you increases tenfold in worth. How pleased I should have been could I have known before hand that you would have undertaken

* The German originals of these letters are in the possession of Herr R. Zeune, dealer in autographs, 29A, Victoriastrasse, Berlin, and were communicated by him to the *Berlin Echo*.

† Meyerbeer gave most convincing proofs of this, his first act on his appointment as Musical Director General being to obtain an augmentation of pay for the Chapel Royal and the chorus at the Opera-house, and he repeatedly caused his own salary to be distributed between the two.

the poetical work necessary for adapting *Struensee* for being performed at concerts. But the idea of writing an explanatory poem to the music for such performances did not emanate from me personally; it was proposed to me, immediately after the first performance of the piece, by an author here, to whom I at once confided the task of carrying it out.

No. 27 of the illustrated *Theaterzeitung*, in which the malicious article on *Struensee* appeared, an article of which, in your opinion, I ought to take notice, is not to be procured in Berlin. Would you kindly send me the number? I will return it in twenty-four hours.

My Mother begs me to thank you most warmly for your sympathy, and for your renewed good services with Herr von Lüttichau. Requesting you to present my very best regards to your amiable lady and to your daughters, I remain, with the most heartfelt esteem, your truly devoted friend,

Berlin, 21st October, 1846.

MEYERBEER.

MUSIC REALLY A CIVILIZER.

(From "Punch.")

"It is said that the Prince Imperial displays an aptitude for Music, but the Emperor discourages this inclination in his son."—*Paris Letter.*

Doubtless there are two ways of regarding this fact. Looking at the Prince's future from the Emperor's point of view, the father is perfectly right, as a great musician is seldom a great man, and the chances are about ninety to one that a party who thinks and talks much about music is on other topics a muff. Mr. Punch himself is so brilliant an exception to the rule that he may be taken as the representative of the accomplished minority who can be fanatical about Mozart and "Not for Joseph," and yet can think. The Emperor wants his son to be a statesman and a soldier of the Napoleonic type, and is probably right, therefore, in laughing at him when he sits down to his admirable mother's pianoforte to try over one of Theresa's airs. But as the Napoleonic type has not been one for the perpetuity whereof Europe has had cause to pray with any great vehemence and fervour, we may venture to wish that the young Prince's musical inclinations could be tolerated and even encouraged. We should much prefer to read that at two-and-twenty "Loo-loo" had written the divinest opera for the Marchioness de Caux, than that he was understood to be persuading the Emperor to let him lead an army into Germany. Constituted as are most royalties, it is better for the world that when they lay down the sceptre they should take up, not the sword, but the fiddlestick.

MILAN.—Donizetti's *Poliuto* has been most favourably received at the Teatro Cinielli. The same is true of *I Masnadieri*, with the young prima donna, Mariquita Bozzetti, in the principal female part.—At the Teatro Santa Radegonda, the company of the Bouffes Parisiens will give a series of performances. Among the operas announced are *La Grande Duchesse*, *Barbe bleue*, *Le Pont des Soupirs*, *La belle Hélène*, *La Chanson de Fortunio*, and *Monsieur et Madame Denis*. In November, the company will go to the Teatro Paganini, Genoa; in December, to the Teatro Brunetti, Bologna; and, during the Carnival, to the Teatro Scribe, Turin. It is probable that, in April and May next, they will give a series of performances at the Apollo, Venice.—The new theatre now building in the Via Palermo is to be called the Teatro Gustavo Modena.

A BIT OF MUSICAL ANTIQUARIANISM.—Musical festivals and monster concerts do not date from yesterday. Johann Georg, Elector of Saxony, got up a grand festival at Dresden, on the 13th June, 1615, for the performance of a kind of oratorio, entitled *Holophernes*, the words by Pflaumenkern, and the music by Grundmauer. One thousand, four hundred, and ninety-five musicians, or as they were then called "Spielleute," "Playing People," were collected for the purpose. Among them were Germans, Italians, Poles, and Swiss. A double-bass player, Rakotzky by name, came all the way from Cracow with an instrument more than seven German feet in height. The principal part in the oratorio was sung by a student of Wittenberg, whose name was Runder. Instead of kettle-drums, a large cannon was fired off at the proper moment. Was the performer a musician or an artilleryman?

FRANKFORT-ON-THAINE.—Herr Xaver Schnyder, of Wartensee, died at a very advanced age on the 27th ult. Both as a composer and a theoretical writer on musical subjects, he achieved a wide and favourable reputation. He is the composer for instance, of the well-known music to Goethe's lines beginning "Ueber allen Wippen ist Ruh'!" Herr Schnyder was by birth a Swiss, and his countrymen always held him in the highest esteem as the great promoter of national songs and national vocal festivals.

LEIPSIC.—It is reported that Herr Westmeyer's opera, *Die Brand-schatzung*, will be produced very shortly.

W A I F S .

Mr. Benedict has returned to town from the Continent, but we regret to hear he is slightly indisposed.

The first performance by Mr. Tamplin on the new Electric Organ at the Polytechnic Institution, will take place on Thursday morning next.

Mr. Alfred Anderson, R.A.M. (late of Sydney), has received the appointment of pianist to His Royal Highness the Duke of Edinburgh, K.G., K.T.

Herr Oberthur's *Rübezahl* was played lately at one of the concerts given at the National Exhibition of works of art, at Leeds, under the direction of Mr. Charles Hallé.

Signor Arditi, the eminent conductor of Her Majesty's Opera, leaves town this day with the artists of Mr. Mapleson's company, to give operative representations in Dublin, Manchester, &c. &c.

Out of the twenty-seven English deaneries about one-half are held by gentlemen who are either the sons of peers, or have married the daughters of peers, or have some other connection with the territorial interests of the country. Lord Palmerston's rule, as suggested by Lord Shaftesbury, that, if possible, bishops should be selected from the ranks of those whose names are not only in the book of life, but also in the peerage, is acted upon with even more fidelity in the making of deans.

The members of the Bath Abbey congregation, and others, presented Mr. J. K. Pyne, on Friday, the 21st ult., with a purse of gold, in testimony of their high appreciation of his musical talent, and also of his valuable services as organist of the Abbey Church for a period of nearly 30 years; and they also expressed a hope that he may be long spared to continue them. "We are now glad to find," says the *Bath and Cheltenham Gazette*, "that Mr. Pyne has, for the last two Sundays, resumed his professional duties."

On Thursday afternoon, the 27th ult., Mr. W. H. Sangster gave an organ recital, on Bryce and Co.'s prize mediæval organ, in the Tropical department of the Crystal Palace. The following pieces were included in his programme:—Overture to the Occasional Oratorio, Handel; Grand Sonata, No. 4, Mendelssohn; Andante (in G), Sangster; Chorus, "Fixed in His everlasting seat," Handel; March from the oratorio, *St. Polycarp*, Sir F. Ousley; Andante with variations, Baydn; Air, "Let the bright Seraphim," Handel; Overture, *Le Nozze de Figaro*, Mozart. The selection and its performance were equally satisfactory.

The concerts which proved so successful last year at the Agricultural Hall, are about to be renewed under the direction of Mr. Charles Goffrie, who announces the engagement of a number of distinguished vocalists, including Mr. Simon Rives and Mlle. Liebhart. Mr. Goffrie has a first-rate band, and purposes giving a series of eight oratorios, and six instrumental concerts, to include symphonies, overtures, &c. Mr. Goffrie has secured the valuable assistance of Mr. Benedict as conductor of the "Classical" department, and there is little fear of the undertaking being prosperous if the prospectus we have now before us is carried out in its integrity.

The bells in the famous towers of Ivan Veliki, 270 feet high, are among the wonders of Moscow. The largest weighs sixty-four tons, one hundred and twenty-eight thousand pounds—a noble bell. But imagine the "czar of bells," at the foot of the tower, nineteen feet three inches in height, sixty feet nine inches in circumference, and weighing four hundred and forty-four thousand pounds! This latter grand work of art is, however, broken, the tower in which it was suspended having been burnt, and the fall fracturing the "Tsar Kolokol"—the emperor of bells. The view from these towers includes a large number of smaller bell towers, in which some of the peals are very fine.

"The directors of the Spa concerts have made a decided 'hit,'" writes the *Harrogate Herald*—"in securing the services of Madame Ruby-Barrett, who is well known and highly appreciated in the metropolis, though the present is her first appearance in Harrogate. Added to a soprano voice of a superior order, and of great compass and power, Madame Ruby-Barrett has a brilliance of execution and correctness of enunciation which, combined, make her a vocalist of rare attractions. She established herself as a favourite the first evening, and has continued to grow in favour nightly since, as the hearty and spontaneous encores amply testify. The instrumental portions of the programmes have as usual been rendered with that brilliance and expression for which Julian Adams' band stands so unrivalled."

There was an amusing termination the other evening to a vocal entertainment at Durham. The first part of the programme passed off successfully; but when, after a brief interval, part the second became due, there were no artists forthcoming. By-and-by the gentleman who sang last presented himself, humbly apologized for the delay, and explained that it was caused by the adjournment of the performers in a

body to a neighbouring "public." The apologist obligingly offered to run and fetch back the truants, but the audience preferred the equally agreeable pastime of turning everything topsy-turvy in the theatre; and one adventurous denizen of the gallery went the length of severing the gas pipe with a knife; fortunately some one at once saved the establishment and dispersed the unruly audience by turning the tap at the meter. A raid was then made on the "public," with a view of chastizing the musical topers, but they luckily saved themselves by a timely retreat.—*Carmarthen Journal*, Sept. 4.

Something occurred in All Saints' Church at Hertford on Sunday, which we will venture to say never before happened in any church in any country. Sunday was the 90th birthday of Mr. Charles Bridgeman, and on that day he played the organ both at morning and evening service, and with his old skill. Everything changes now, and church music is not what it was. Some young people like the Psalms played to jig tunes, and musicians of the old classical school don't like it. Our venerable nonagenarian organist always was of that school, and those who love its music—sweet, solemn, reverent and chaste—are still refreshed by performances which have lost but little of the grace and beauty which made Mr. Bridgeman eminent in years gone by. Mr. Bridgeman has now been organist of All Saints' Church for seventy-seven years—more than three quarters of a century! We are glad to be able to say that his health is good. Long may he live to make us wonder more than we do now at the powers so long preserved.—*Hertford Mercury*.

A charge of forging the acceptance of the Earl of Dudley to a bill of exchange for £200 was preferred at the Mansion House, on Monday last against a Mr. F. A. Farrar. The pretence for being in possession of such a document was an agreement purporting to be between one John Hullett and the Earl of Dudley, in which Hullett agreed to write for the Earl of Dudley, and to complete within ten months, an opera to be called *Kong Tolo*, for which the noble Earl was to pay him the above-named sum. The Earl of Dudley being on a fishing excursion in Scotland did not receive for some days the letter of enquiry of the bankers who had been offered the bill for discount. In the meantime the bankers had advanced the money and, on receiving the Earl of Dudley's reply denying all knowledge of Mr. Hullett and the acceptance, took means to sift the matter, and Farrar was taken into custody. After a careful examination of the facts the prisoner was remanded for a week, and the Lord Mayor declined to accept bail for him.

"Whether the editor of the *Rock* is aware that he is providing a sort of ecclesiastical *Punch*?"—says the *Choir*—"we know not, but such is certainly the case. Our readers will remember that in our last number we congratulated our contemporary on possessing a correspondent with sufficient sense to acknowledge the value of music as an aid to devotion, but his letter seems to have been too much for some of his friends, one of whom, signing himself 'Henry Beckett, M.V.L.' (!) writes the following contemptible rubbish, which we reprint as a specimen of the mental calibre of those who oppose the church musical revival:—'I beg to say, that in regard to his suggestive introduction of more music and singing during the celebration of the divine services in our churches, in order, as he considers, to render such services more attractive, I cannot, as an humble and I trust sincere Christian, accord with the writer's views, for I deny that turning congregations into mere performers, and our churches into concert-rooms, can lead to hearty devotion. I fearlessly assert the contrary, as I have repeatedly found from painful experience. To sing glorifying psalms and hymns of praise in a calm and dignified manner is doubtless just and right, but, as urged by a very dear clerical friend, prayers should be said, and never sung, or uttered by a thoughtless tongue. If we seek even earthly favours from our superiors in this earth, surely we never care to approach them with sprightly tunes, by way of temptation; why then should we presume to approach the Lord with presumptuous pomposity, when earnestly seeking His heavenly guidance?' [What will certain doctors say to this?—A. S. S.]

PRAGUE.—M. Auber's *Premier Jour de Bonheur* has proved a very great success.

LUCCA.—*Giuditta*, by Signor Peri, proved a failure, despite all the exertions of the singers.

GENOA.—Madame Borghi-Mami is engaged at the Teatro Paganini. The first opera in which she will appear is *Otello*.

BADEN.—There was to be a grand concert, in which Meadles, Nilsson, Murska, and M. Faure were to take part, on the 11th instant.

SALZBURG.—On the Emperor's birthday, a grand concert was given, under the direction of Herr O. Bach, in honour of the occasion. The programme included the overture to *Euryanthe*, Weber; the Fifth Symphony, C minor Beethoven; the "Gesangsceene" Spohr (Herr Blan); recitative and air from *Titus*, Mozart; and alto aria from *Orpheus*, Gluck (Mlle. Ritter).

MUSIC RECEIVED FOR REVIEW.

PITMAN.—"The Choral Cyclopadia," Part 8, by James Brabham.
ROBERT COCKS & Co.—Overtures to "Oberon" and "Der Freischütz," arranged for the organ by A. L. Peace.
NOVELLO, EWER, & Co.—"In Thee, O Lord," anthem for four voices, by B. Tours.

Advertisements.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grial, Persian, Labache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

THE VOICE & SINGING

ADOLFO FERRARI.

(THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING)

Price 12s.

London: DUNCAN DAVIDSON & Co., 244, Regent-street, W.

And may be obtained of Signor FERRARI, at his residence, 32, Gloucester Terrace Hyde Park, W.

ELECTRIC ORGANS.

BRICESON & Co., LONDON, are now prepared to build or re-construct Large CHURCH and CONCERT HALL ORGANS, on a new system (Barker's or Briceson's Patent), to be adopted at Her Majesty's Opera; Christ Church, Camberwell; St. Michael's, Cornhill; St. George's, Tufnell Park; St. Luke's, Berwick Street; and Gloucester Cathedral, for the Festival 1868.

D. BROCCA.

CANTO DEL RUSCELLETO. Idillio 3s.
OCTAVIANA. Etude élégante 3s.
PRECE DELLA SERA. Pizzo religioso 3s.

J. EGGHARD.

DIAMOND RAYS. Etude caprice 3s.
A MORNING PRAYER. Réverie nocturne 3s.
ANGEL WHISPER. Romance 3s.

Published by WILLIAM CZERNY, 81, Regent Street, London.

NOTICE TO THE TRADE.

THE Arrangement of "THE MARCH OF THE CAMERON MEN," by ZOTTI, having been published by CRAMER & Co., LIMITED, without the authorization of PATERNON & SONS Edinburgh and Glasgow, the Proprietors of the Copyright, Messrs. C. & Co. have agreed to destroy the Plates and all Copies. The Trade are consequently cautioned against vending any copies of above or any arrangement other than those bearing PATERNON & SONS' imprint or authorization, otherwise they will render themselves liable for breach of Copyright.

PATERNON & SONS, Edinburgh, Glasgow, W. Perth, and Ayr. Publishers of the celebrated Guinea Edition of "The Vocal Melodies of Scotland."

NEW HARP MUSIC BY CHARLES OBERTHUR.

PARTANT POUR LA SYRIE, Harp Solo 3 0
LUCIA DI LAMMERMOOR, Harp Solo 3 6
OBERON, Duo Brilliant, Harp and Piano 7 6
ESMERALDA, Quartet on Irish Airs, for two Harps and two performers on the Piano 10 0

To be had of all Musiciansellers.

SEPT. 11.—THE DOVE (Y Deryn pur).—This new Number (No. 14) of "The Recollections of Wales," will be played for the first time by Mr. Brinley Richards at all his Pianoforte Recitals at Clifton, Bath, Cheltenham, &c.

TEN LITTLE INJUNS.—Comic Song, sung nightly by the Christy Minstrels. Post free for 19 stamps.

MISS LYNCH'S NEW SONGS and DUETS.—"Oh, Spare my Flower," "Cowslip Bells," "Thankfulness," and Duets, "Beautiful Springtime." 3s. each. Free by post, all at half-price, with an extra stamp for postage.

FAIR AWAY. Miss M. LINDSAY's New Song. 3s.; free by post for 19 stamps.

BRASS BAND MUSIC.—"Our Dear Old Church of England," "God Bless our Sailor Prince," "The Glasgow Waltz," "Her Bright Smile Hunts me Still," "As you like it Polka," "Echo of Lucerne," and "The Sailor Prince Polka." Post free for three stamps each. The Songs, ditto, for pianoforte, 19 stamps each.

London: ROBERT COCKS & Co., New Burlington Street. To be had everywhere.

NEW AND ELEGANT PIANOFORTE MUSIC FOR THE DRAWING-ROOM.

| | | | | | |
|--|-----|-----|-----|-----|-----|
| ABT (FRANZ). La Joyeuse. Galop Brillant | ... | ... | ... | ... | 3 0 |
| BENEDICT (JULES). Ye Happy Birs. Gumbert's favourite Melody | ... | ... | ... | ... | 4 0 |
| HARVEY (H. F.). The Bay of Biscay | ... | ... | ... | ... | 4 0 |
| HIME (E. L.). A Dream of Enchantment. Nocturne | ... | ... | ... | ... | 3 0 |
| KUHE (WILHELM). The G-d-hye at the Door. Transcription of Glover's beautiful Song | ... | ... | ... | ... | 4 0 |
| MANSOUR (A.). Un Jour d'A-ri. Morceau descriptif | ... | ... | ... | ... | 4 0 |
| RICHARDS (BRISLEY). The Fairy Boat. Transcription of Tully's favourite Song | ... | ... | ... | ... | 3 0 |
| SAUERBREY (E.). Vive la Joie. Mazurka Caprice | ... | ... | ... | ... | 3 0 |
| SLOPER (LINDSAY). Spring Dew. Me'ody | ... | ... | ... | ... | 3 0 |
| TAYLOR (W. F.). Scotland's grand Fantasia on Scotch Airs, played at the Crystal Palace | ... | ... | ... | ... | 5 0 |
| WALLACE (W. V.). Posthumous Works:— | | | | | |
| " Air Russe. Transcription | ... | ... | ... | ... | 3 0 |
| " Chant Religieuse (Felicien David). Transcription | ... | ... | ... | ... | 4 0 |
| " Caprice Heroique | ... | ... | ... | ... | 4 0 |
| " Danse Cossaque | ... | ... | ... | ... | 4 0 |

LONDON: DUFF & STEWART, 147, OXFORD STREET, W.

Sole Agents for Brampton's Spring Folios for Music.

MR. JULES BENEDICT'S NEW SONGS, &c.

THE following Compositions by the accomplished Pupil of C. M. VON WEBER have been acknowledged by the Musical Profession and General Public to combine every requisite to ensure to the Vocalist a Classical Style and a Correct Taste for the Art, whilst the popularity of some of them has rarely, if ever, been excelled. The leading singers of the present day have sung them at the Musical Festivals, Concerts, &c., where they have been received with the utmost favour and delight.

| | | | | |
|--|-----|---------------------|-----|-----|
| NOW THE SHADES GROW DEEPER | ... | JOHN OXFORD | ... | 3 0 |
| THE ECHO SONG (sung by the Marchioness de Caux) | ... | ... | ... | 3 0 |
| THE PARTING (La Partenza) | ... | WELLINGTON GUERNSEY | ... | 3 0 |
| LE CARNEVAL DE VENISE (with Variations) | ... | ITALIAN WORDS | ... | 4 0 |
| SIGHING FOR THEE | ... | WELLINGTON GUERNSEY | ... | 3 0 |
| WHEN MY THIRTY SOUL (Mr. Santley's great song) | ... | THOMAS MOORE | ... | 4 0 |
| MINE, THOU ART MINE (composed for Clara Doria) | ... | WELLINGTON GUERNSEY | ... | 3 0 |
| ROCK ME TO SLEEP, in F and E flat (Edith Wynne's great ballad) | ... | FLORENCE PERCY | ... | 4 0 |
| WHY ART THOU SADDENED? ... And the Answer to it. | ... | WELLINGTON GUERNSEY | ... | 4 0 |

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

NEW AND EFFECTIVE BALLADS

BY

WELLINGTON GUERNSEY.

NO ROSE WITHOUT A THORN Price 3s.
THE SPRING 3s.

To Professors who require teachable words, and melodies with easy and telling accompaniments will be the reach of any moderate voice, the above two ballads cannot fail to become universal favourites.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

"DON CARLOS."

THE VOCAL MUSIC and the ARRANGEMENTS for the PIANOFORTE of VERDI's "DON CARLOS," are ON SALE at

DUNCAN DAVIDSON & Co.'s, 244, Regent Street, W.

"LE PREMIER JOUR DE BONHEUR."

THE VOCAL MUSIC and the ARRANGEMENTS for the PIANOFORTE of AUBER's New Opera are ON SALE at

DUNCAN DAVIDSON & Co.'s, 244, Regent Street.

"HAMLET."

THE VOCAL MUSIC and PIANOFORTE ARRANGEMENTS of AMBROSE THOMAS's New Opera, "HAMLET," are ON SALE at

DUNCAN DAVIDSON & Co.'s, 244, Regent Street.

Published This Day,

"PHILOMELE,"

(CHANSON),

Chantée par Madame MANTORELLI-GARCIA et Mlle. ANGELINA SALVI.

Par les de J. B. ROUSSEAU.

Musique de HORTON C. ALLISON.

Price 3s.

London: DUNCAN DAVIDSON and Co., 244, Regent Street, W.

"A RAINY DAY,"

OPERETTA IN ONE ACT.

(For Soprano, Contralto, and Baritone.)

THE WORDS BY

MISS (HORACE) SMITH.

THE MUSIC BY

VIRGINIA GABRIEL.

Price, complete, for Voice and Piano, 15s.

London: DUNCAN DAVISON & CO., 244, Regent St., W.

JUST PUBLISHED.

SIX SONGS WITH GERMAN WORDS.

THE ENGLISH TRANSLATIONS AND MUSIC BY

AMY COYNE.

- No. 1. "FAREWELL FOR EVER" ("Fahrwohl auf immerdar"—E. Geibel).
 No. 2. "FIDELITY" ("Ich bleibe treu"—C. Herlassohn).
 No. 3. "PARTED" ("Scheiden, Leiden"—E. Geibel).
 No. 4. "THE REQUEST" ("Viel Tausend Tausend Küsse Gleich"—E. Geibel).
 No. 5. "THE VICTORY OF SPRING" ("Und als ich aufstand Früh am Tag"—E. Geibel).
 No. 6. "EVENING SOUNDS" ("Ich liebe dich"—K. Beck).

Price, in one Book, 15s.; or separately, 4s.

"So far as we know this is the Op. 1 of a young lady who, for the sake of the well-known literary name she bears, and for her own undeniable talents, will be heartily welcomed into the ranks of song composers. By the issue of the work before us, Miss Coyne has bidden boldly for public favour. Six songs of a more or less ambitious character, to words translated by herself, are pretty well for a first attempt; but, we are happy to say, the result proves that the youthful composer and translator did not overrate her powers in either capacity."—*Musical World*.

London: DUNCAN DAVISON & CO., 244, Regent St., W.

Just Published,

"RITORNA,"

CANZONA.

Parole del CONTE DE TERGOLINA.

Musica di CLELIA.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"THE SKYLARK,"

SONG.

Poetry by "THE ETTRICK SHEPHERD."

Music by WALTER HAY.

Price 4s.

"Settings of Hogg's splendid song are as plentiful as blackberries, some of the best of our composers having tried their hand at it. Benedict, we believe, and Boucher, we know, have married this immortal verse to not unworthy strains, and now Mr. Hay enters the lists, not as a rival we will be bound, but as one of the noble brotherhood of song. Mr. Hay (we beg his pardon—Walter) has done some charming bits in his time, as, for instance, his setting of 'Elaine,' as seductive a piece of bitter-sweet as can be heard warbled in a long winter night, not to speak of 'When twilight wakes the star,' an extremely graceful and fascinating composition. His present effort is likely to add to his reputation, possessing as it does all the attributes which conduce to popularity. These are a simple, straightforward melody, eminently suggestive of the spirit of the words, and an easy, flowing accompaniment, rendering the whole readily attainable by amateurs of moderate skill. In a word, 'The Skylark' deserves success, and, in circles of taste, will command it."—*Eddowes's Shrewsbury Journal*.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"COULEUR DE ROSE,"

GALOP BRILLANT POUR LE PIANOFORTE.

Par EMANUEL AGUILAR.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"L'AMITIE,"

MÉLODIE POUR LE PIANOFORTE.

Par EMANUEL AGUILAR.

Price 2s. 6d.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE NE PLUS ULTRA BEETHOVEN.

Price 7s. 6d.

THE NE PLUS ULTRA MOZART.

Price 5s.

These Complete Editions of Beethoven's and Mozart's Sonatas are printed from Engraved Plates, and are superior to all others published in this Country or the Continent.

LONDON:
BOOSEY AND CO.,
28, Holles Street, W.

JUST PUBLISHED, VOL. I. OF

"EXETER HALL,"

MAGAZINE OF SACRED MUSIC.

Handsomely bound in scarlet, brown, or purple cloth, with three illustrations, price 5s. net.

Containing New and Copyright Vocal and Pianoforte Music, by the following eminent Composers:—

J. F. BARNETT.
A. RANDEGGER.
MISS LINDSAY.
HENRY SMART.
W. KUHE

BENEDICT.
STEPHEN GLOVER.
REDHEAD.
C. GOUNOD.
W. HUTCHINS CALCOTT.

New Hymn Tunes, by

G. A. MACFARREN.
C. E. WILLING.

E. J. HOPKINS.
J. TURLE.

SUNDAY EVENINGS AT THE HARMONIUM,
By E. F. RIMBAULT.

AND

PRELUDE FOR THE ORGAN (never before published),
MENDELSSOHN.

Forming a most attractive and interesting book of Music.

METZLER & CO.,

37, GREAT MARLBOROUGH STREET, LONDON, W.

"Both the serial and the name it bears are happy thoughts."—

Sunday Times.

"EXETER HALL."

NO. VIII. FOR SEPTEMBER.

CONTENTS.

1. Sacred Song, "Forsake me not." S. Glover.
2. Pianoforte Piece, "Introduction and Gloria," from Haydn's First Mass. Boyton Smith.
3. Hymn Tune, "Speed Thy Servants." J. Hullah.
4. Epitaph. The Words ascribed to Milton. E. Clare.
5. Sunday Evenings at the Harmonium (No. 7). E. F. Rimbaul

PRICE ONE SHILLING. POST FREE 14 STAMPS.

METZLER & CO.,

37, GREAT MARLBOROUGH STREET, LONDON, W.

G. ROUTLEDGE & SONS, Broadway, Ludgate Hill.

Now Ready,

A New Tutor for the Harmonium,

By L. ENGEL.

With full instructions for the management of the Stops, Bellows, &c.; information on all the late improvements in this popular instrument, and a SELECTION OF SACRED AND SECULAR AIRS, expressly arranged. Price 6s.

METZLER & CO., 37, Great Marlborough Street, London, W.

Just Published,

Metzler & Co.'s Part-song Magazine

Containing only Original Contributions by the most Eminent Composers. No. 1, "BRIGHT TULIPS," G. A. MACFARREN, with Remarks on Choral Singing by the Composer. Price Threepence; post free 4 stamps.

METZLER & CO., 37, Great Marlborough Street, London, W.

PUBLISHED EVERY MONTH.

CHAPPELL'S MUSICAL MAGAZINE,

For SEPTEMBER, Now Ready,

CONTAINS

OFFENBACH'S LA BELLE HÉLÈNE.

FOR THE PIANOFORTE.

WITH A LIFE OF THE AUTHOR BY
DR. RIMBAULT.

LONDON:

CHAPPELL & CO., 50, New Bond St.

City Agents—

SIMPKIN, MARSHALL, & CO., AND F. PITMAN, PATERNOSTER ROW.

CHAPPELL'S Old English Ditties.

Just Published,

PART XII. OF THIS POPULAR WORK

CONTAINING

Chevy Chase.
Death and the Lady.
Wapping Old Stairs.
Friar of Orders Grey.
Here's to the Maiden.
Can Love be controlled.

Cease your Fanning.
Sweet Nelly.
John Dory.
The Countryman's Account.
All Flowers of the Broom.
Here's a health unto his Majesty.

PRICE SIX SHILLINGS.

Lists and Catalogues on application to

CHAPPELL & CO.,

50, NEW BOND STREET, LONDON, W.

SYDNEY SMITH'S FIVE NEW PIECES.

MENDELSSOHN'S HYMN OF PRAISE

Paraphrase.

PRICE FOUR SHILLINGS.

BRIGHT HOURS.

Caprice.

PRICE FOUR SHILLINGS.

SLEIGH BELLS.

A Canadian Reminiscence.

PRICE FOUR SHILLINGS.

THE CLOISTER.

Meditation.

PRICE FOUR SHILLINGS.

ORPHÉE AUX ENFERS.

Second Fantasia on Offenbach's Opera.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY, HANOVER SQUARE.

"HANOVER SQUARE" FOR SEPTEMBER.

Now Ready,

"HANOVER SQUARE,"

No. 11.

CONTENTS.

| | |
|---|--------------------|
| FLOWER-DE-LUCE. Reverie. For the Piano-forte | Walter Macfarren. |
| THE BUTTERFLY AND THE FLOWER. Song | Alberto Randegger. |
| LE SOURIRE. Mazurka de Salon | Henri Roubier. |
| TWENTY YEARS AGO. Ballad | E. L. Hime. |
| Words by J. E. CARPENTER. | |

EDITED BY LINDSAY SLOPER.

PRICE ONE SHILLING.

LONDON:

ASHDOWN & PARRY, HANOVER SQUARE.

TITO MATTEI'S NEW AND SUCCESSFUL COMPOSITIONS.

| | |
|---|-----|
| Grand Valse | 5 0 |
| (Played at the Crystal Palace and at the principal London Concerts with immense success.) | |
| Second Valse. Bouquet de Fleurs. (<i>Just Published</i>) | 5 0 |
| Pas de Charge. Morceau de Salon | 4 0 |
| Il tramonte del Sole | 4 0 |
| Il folletto. Galop de Concert | 4 0 |
| Un Sogno d'Amore. Nocturne | 4 0 |
| Addio del Passato (de Verdi). Transcription Variée | 4 0 |
| Una notte d'Estate. Nocturne | 4 0 |
| Etude de Concert | 5 0 |
| Dancing Leaves | 4 0 |
| Mergellina. Barcarole | 4 0 |
| La Harpe. Romance | 4 0 |
| Souvenir d'Italie. Nocturne | 4 0 |
| La Gaïte. Scherzo | 3 0 |
| The Fairy's Reverie | 4 0 |
| La Mandoline. Etude Caractéristique | 4 0 |
| Oh dear! what can the matter be? Transcribed | 4 0 |
| Quadrille Brillante (for Piano), 1st Set | 4 0 |
| 9/8 Waltz | 4 0 |
| Non e ver. Brilliantly Transcribed | 4 0 |
| Bloom is on the Rye. Brilliantly Transcribed | 4 0 |
| Marche Orientale (Bottesini). Brilliantly Transcribed | 4 0 |

| | |
|---|-----|
| Grand Valse. Arranged as a Duet | 6 0 |
| Quadrille Brillante. For Piano as Duets | 4 0 |
| Orpheus aux Enfers. Divertissement pour Piano à quatre mains | 6 0 |
| Eco di Napoli (Tarantella de Bevilacqua). Duet | 5 0 |

VOCAL MUSIC.

| | |
|---|-----|
| Tornera. Romanza | 3 0 |
| Ma cosa vuoi da me. Canzonetta | 3 0 |
| Vo Danzar (Valzer). Sung by Mdle. CARLOTTA PATTI | 5 0 |
| La Pesca (Canzone). Sung by Mr. LEWIS THOMAS | 3 0 |
| Mergellina. Sung by Signor STAGNO | 3 0 |
| Il farfallone. Sung by Signor FERRANTI | 3 0 |
| Non e ver (Romanza). Sung by Signori CIARATTA e CARA-VOLLA | 3 0 |
| Non torno (Romanza). Sung by Signori CIARATTA e CARA-VOLLA | 3 0 |
| Lo scapato. Sung by Mr. SANLEY | 3 0 |

LONDON:

HUTCHINGS & ROMER,

9, Conduit Street, Regent Street, W.